

# JEFFERSON MONTHLY



## The Earth Precepts

The Members' Magazine of The Jefferson Public Radio Listeners Guild

July 2008



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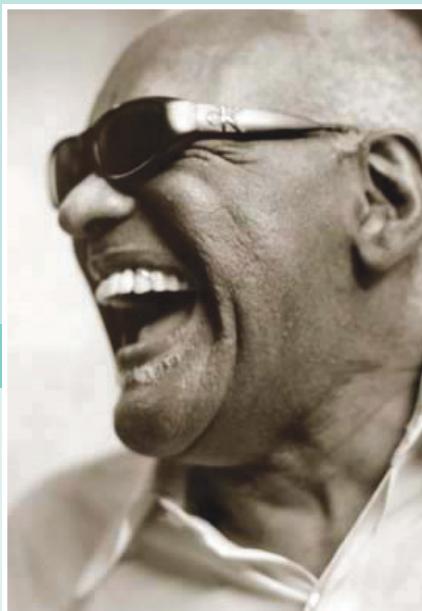
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## ON THE COVER

Marsh and mountains in the Klamath Basin, a rich ecosystem whose health is in our hands. Photo by Pepper Trail.

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# JEFFERSON MONTHLY

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By Pepper Trail

Long ago, humanity faced a great challenge: maintaining social harmony as societies grew ever more complex. With the rise of towns and then cities, conflicts could no longer be resolved within the intimate context of extended families. We responded to this challenge by developing moral rules, or precepts, to help human beings live together in peace. A familiar set of such rules is the Judeo-Christian Ten Commandments. Islam has a similar list of injunctions in the Qur'an, and Buddhism's Ten Grave Precepts embody many of the same principles. In every case, these are social precepts, designed to promote social harmony.

We now face another great challenge, for which the social precepts, though still essential, are no longer sufficient. Today, our relationships with the Earth require as much attention and care as do our social relationships. To guide us, we need a set of environmental precepts as simple, universal, and powerful as the social precepts that have governed our social relations for so long.



Crowded railway station, Taiwan.

PHOTO CREDIT: WIKIPEDIA COMMONS

Andy Liegl as "Archy" and Bryn Elizan Harris as "Mehitabel" in Oregon Cabaret Theatre's production of *archy and mehitabel*.



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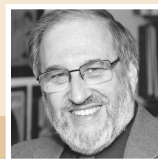
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# Tuned In

Ronald Kramer

## The Media Mirage – Part II

Recently someone at JPR happened to mention that CBS-TV had added prime-time series devoted to cage fighting to its schedule. The observation was offered as a commentary on the decline in contemporary media standards and perceived public mission. That conversation reminded me of a lecture I delivered almost 20 years ago when I was given the opportunity to address the Southern Oregon University faculty on any topic of my choosing. The result was a presentation I called “The Media Mirage.”

In that lecture I went back to the radio's dawn, the beginning of electronic mass media, and gathered comments from popular literature about the grand new world which the wonder of radio would produce: free education for all; world peace resulting from improved cultural tolerance, a flowering of music and literature; the strengthening of democracy stimulated by citizens' enhanced access to information; and the creation of a vastly more literate, informed society. That was radio's commission.

By the late 1930s it was clear radio hadn't produced those results and most observers concluded it never would. So what was the solution? Television. TV was going to do all of the things that had been anticipated of radio and do them better because it could provide pictures.

Newly-appointed Chairman of the Federal Communications Commission, Newton Minow, delivered the most famous public statement of his career – his “Vast Wasteland Speech” – in 1961 to the nation's broadcasters. “I invite each of you to sit down in front of your television set when your station goes on the air and stay there, for a day, without a book, without a magazine, without a newspaper, without a profit

and loss sheet or a rating book to distract you. Keep your eyes glued to that set until the station signs off. I can assure you that what you will observe is a vast wasteland.”

TV had also failed in its Utopian quest. So what was the solution? Cable television – the nation's panacea for “tired” media. By the end of the last decade, cable TV had also been deemed a failure and, in 1992, Bruce Springsteen summed up cable TV's failure in his song “57 Channels and Nothin' On.”

The solution? Well, that was supposed to be direct-broadcast-satellite (DBS). That didn't happen either.

So what's our current answer to this dilemma? The Internet and the many new emerging “platforms” for delivering information.

It's true that information is now far more easily available and, like you, I enjoy being able to Google sites, quickly check an entry in

Wikipedia or get directions on my cellphone.

But what have we wrought? The point I tried to make in that lecture 20 years ago was that new media systems are always hailed as “the answer” – but they really are only a mirage of a Utopian media world because we keep focusing on technologies rather than upon the content they deliver. While it's true that a great deal of information is now readily available, what have we created to help people interpret that information? To help educate? To help expose people to great art and literature?

Cage fighting on CBS-TV? If there's any possibility for departed spirits to “roll in their graves” over events subsequent to their death, cultured, erudite CBS founder, William Paley, is probably on “spin cycle” over such an announcement.

The TV networks increasingly can't afford to create the

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“Cage fighting on CBS-TV? If there's any possibility for departed spirits to “roll in their graves” over events subsequent to their death, cultured, erudite CBS founder, William Paley, is probably on “spin cycle” over such an announcement.”



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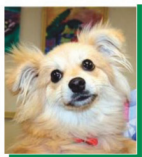
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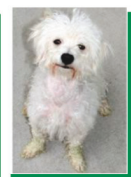
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# Jefferson Almanac

Susan Landfield

## Joseph's Good Heart

I met Joseph Naw Lum in October, 2001, while teaching my first-ever college class at Webster University in Thailand. In one of our first conversations, Joseph echoed what every other student from his country would tell me—that he was from Burma. Taking my cue from these students, I also refer to Burma, rather than Myanmar.

Joseph's father had fled to Northern Burma from China during the Cultural Revolution and married his mother, who was Kachin, one of the more than 100 ethnic groups that make Burma one of the most ethnically diverse populations in Southeast Asia. Joseph was one of only three International Relations (IR) majors in the one-year-old department where I was teaching, but that's not why he caught my attention. At 22, he was older than most freshmen, yet he retained a child-like innocence that belied his age and, I would subsequently learn, his life experiences. Even before I knew Joseph very well, I could sense that he had a good heart.

Being from Burma offers its own formidable challenges, yet that was just one of the many obstacles Joseph had faced by the time we met. Once, while sitting together on the bus that shuttled students and faculty to/from campus, in an almost confessional manner, he revealed that his father had deserted the family when Joseph, the second of four children, was 15. The father's contact with his first family was minimal, so Joseph knew only

that he was remarried with children, and was in poor health. After the father left, Joseph was for many years the leader of a petty criminal gang in Rangoon. He finally found redemption via religion, spent years teaching himself English, and then enrolled at Webster University-Thailand, determined to secure a university degree and shift his life's direction. His unexpected confession cemented our bond even deeper.

The next surprise came when Joseph announced to me before winter break that he was leaving school and returning to Burma because his mother had no more money. Joseph admitted that his mother had mortgaged the family home to send him to university while having no income source for repayment, which the bank was now demanding. Joseph returned to Burma as I floundered for a solution.

I knew that full-time faculty members were allowed a tuition-remission for one new student brought to the school, so I contacted our mother campus in St. Louis regarding an exception, since Joseph did not qualify as a new student. I was refused. Although not usually one to take advantage of another's plight, I next focused my energies on convincing our site director, who was on the verge of being fired, to bend the rules. He gladly acquiesced, since it secured him a lone voice of gratitude in the swell of faculty anger during his last days. I contacted Joseph in Burma with news of the tuition



“When, in some days, the grief has lost its sting, all I can suggest is that you gently fan the existential questions it raised, and see if any insight into life's mysteries awaits you.”

**ABOVE:** Joseph at a refugee camp on the Thai-Burmese border.



remission, adding that I would pay for his room and board, books, fees and whatever else, until he graduated.

Over the next 2+ years, my IR colleague Brad and I both grew progressively closer to Joseph, at times even playing parental roles. I hung a picture of the three of us by my desk, and Brad and I, both of Northern European ancestry, would joke about whether brown-toned, black-haired Joseph looked more like his IR "mother" or his "father." Traveling throughout Burma with Joseph in 2004, I met his mother, further surmising the importance of Brad and my parenting role with him.

Joseph graduated in 2005 and found a job in Thailand, for which I was grateful, as he had a rough time figuring out how to operate in the working world and so needed our support. We talked often, and both Brad and I visited Joseph on school breaks. In spring 2006, his first job ended, but he was quickly hired as a Program Officer for a Burmese human rights organization, Human Rights Educational Institute of Burma (HREIB). The head of HREIB was a prominent Burmese dissonant who quickly took Joseph under his wing. Joseph loved the organization, his boss and his work, which focused on children's rights, specifically, the use of children soldiers in Burma.



My chief worry when I resigned from Webster University in May, 2006 and returned to Southern Oregon was that I was going to be so far away from Joseph. We continued to email and phone, and much to my relief, he was clearly growing, both personally and professionally.


In summer 2007, I returned to Thailand and spent time with Joseph just as he returned from Oxford University, where he'd attended a three week seminar on Forced Migration thanks to a full scholarship from the sponsoring entity. He was confident and energized about his work and his future. I was elated, never having seen him so visibly upbeat and optimistic!

In September, he told me that he'd been asked to give a presentation on child soldiers during a conference of the Association of Southeast Asian Nations (ASEAN) in Singapore in early November. In addition, his boss told him that HREIB would be sending him as a representatives of the Burmese human rights community to a UN Security Council session on child soldiers in fall, 2008. My joy knew no bounds!

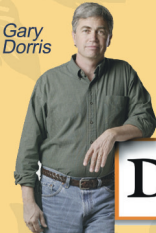
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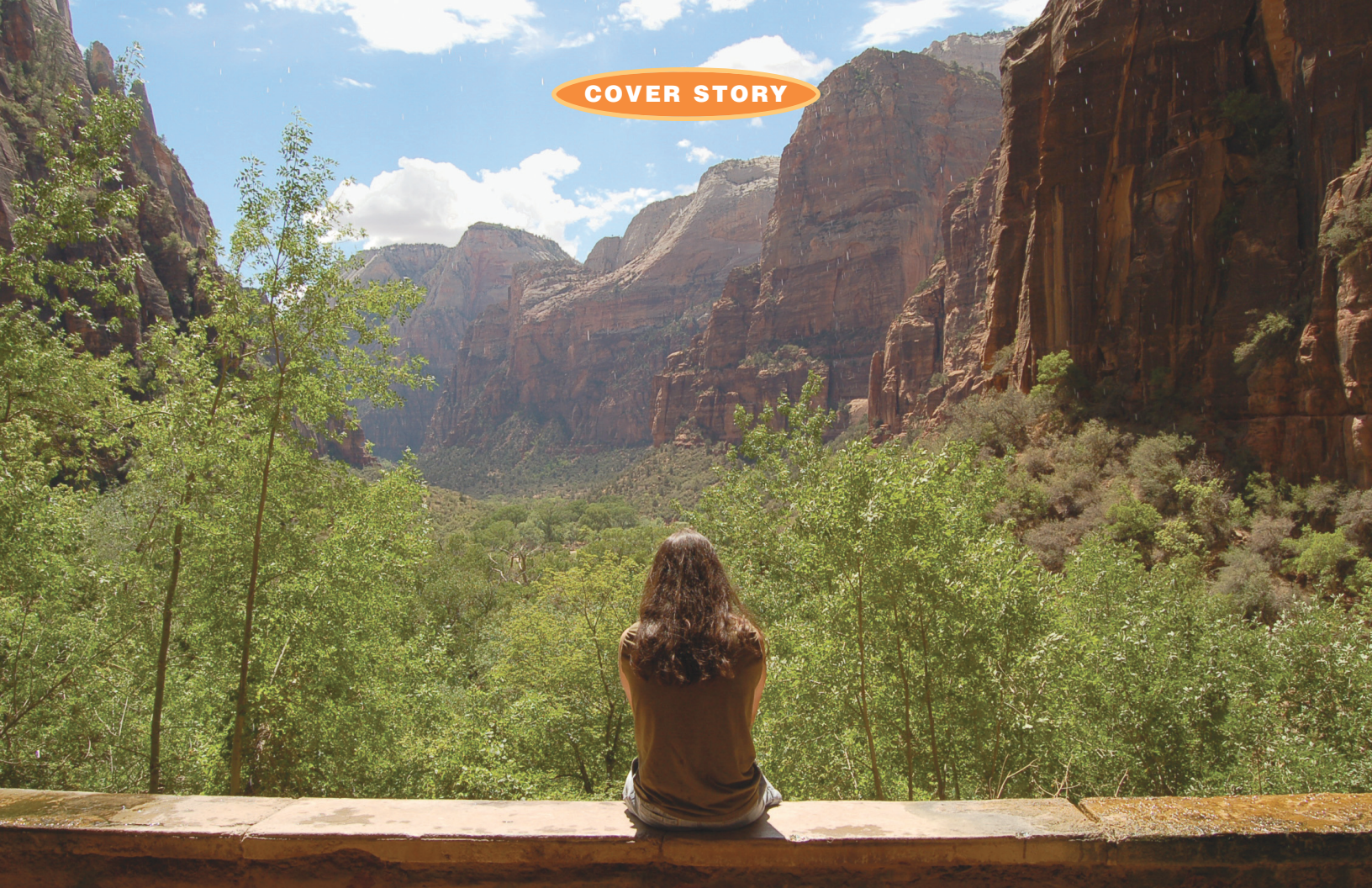
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Zion National Park, Utah. The beauty of the Earth can be preserved, if we make a vow to honor, to plan, and to protect.

PHOTO: PEPPER TRAIL

# The Earth Precepts

By Pepper Trail

The eminent biologist E.O. Wilson estimates that the “ecological footprint” – the amount of the biosphere’s productive surface area appropriated to support our way of life – is about 24 acres for a resident of the United States, compared to 2.5 acres per person in the developing world.

L

ONG AGO, HUMANITY FACED A GREAT CHALLENGE: maintaining social harmony as societies grew ever more complex. With the rise of towns and then cities, conflicts could no longer be resolved within the intimate context of extended families. We responded to this challenge by developing moral rules, or precepts, to help human beings live together in peace. A familiar set of such rules is the Judeo-Christian Ten Commandments. Islam has a similar list of injunctions in the Qur’an, and Buddhism’s Ten Grave Precepts embody many of the same principles. In every case, these are social precepts, designed to promote social harmony.

We now face another great challenge, for which the social precepts, though still essential, are no longer sufficient. Today, our relationships with the Earth require as much attention and care as do our social relationships. To guide us, we need a set of environmental precepts as simple, universal, and powerful as the social precepts that have governed our social relations for so long.



Human beings and all other living things dwell together on an island of life in the hostile infinity of space. This biosphere is sometimes called Gaia: the Earth and all its physical, chemical, and biological systems. Until very recently, humanity lived in a state of untroubled ignorance with regard to Gaia. We acted as it was in our nature to act, seeking short-term gratifications, which we gave names such as power, progress, profit, and growth. We were burdened with no consciousness or concern for the consequences of our actions upon the biosphere.

The social precepts came into being when we recognized that we cannot kill, or steal, or surrender to rage, lust, or greed without risking social catastrophe. Now, in a second great awakening, it is the ecological consequences of our actions that we must recognize. Advances in scientific understanding – and the simple observation of cause and effect – make the truth all too clear. We can no longer dump sewage into rivers and imagine it will harmlessly wash away. We can no longer harvest all the fish that we can catch and imagine that there will always be more. We can no longer have as many children as we wish and pretend that this is not a radically selfish act. We can no longer imagine that the Earth's climate is immune to our activities.

Awakening is a slow and difficult process. Despite the warning signs all around, many people still live in a fog of denial. But every day, more and more of us are prepared to take the first steps toward developing a harmonious relationship with the Earth. As with the social precepts, there are certainly many different ways to express the same essential values. What follows is one offering of a set of fundamental rules to guide our relationship with the Earth, which I call the Earth Precepts.

### Honor the biosphere, upon which all life depends.

This is the most simple and basic of the precepts. It contains all the others. As any Buddhist practitioner knows, there is nothing as difficult as simplicity. Thus, this is the most difficult of the precepts to accept and live by.

Let us begin with the word “honor.” What does it mean to you? In current usage, to honor something usually involves a public demonstration of devotion. All too often the devotion ends there, in the public display. The most organized activity to “honor” the biosphere in the United States is Earth Day. Strolling past the corporate-sponsored booths at many Earth Day events, one sees self-righteousness and self-interest, but no true honoring. If there is any real devotion to be found, it is on the margin of the crowd. There, groups of children dance, sing, and paint pictures of fat yellow suns shining on circles of green and blue: our star, our Earth, our home.

Precepts are vows. While they may be reaffirmed in public, the commitment behind them must be personal. To honor the biosphere is to vow to treat it with appropriate gratitude, respect, care, and love. It is to say: “My life, my very being, is a gift, made possible by the biosphere. Thank you. In gratitude for my life, I will care for the Earth, the home of all life”

### Consider the consequences of all environmental actions over at least one hundred years.

The essence of rationality is the ability to foresee consequences. While we consider ourselves to be the only rational animal, we are chronically careless of consequences over biologically meaningful



Crowded railway station, Taiwan. Rising populations and shrinking resources will create a squeeze that everyone will feel in the coming decades.

PHOTO CREDIT: WIKIPEDIA COMMONS; SEE [HTTP://COMMONS.WIKIMEDIA.ORG/WIKI/IMAGE:TAIPEI\\_MRT\\_CROWDS.JPG](http://commons.wikimedia.org/wiki/Image:TAIPEI_MRT_CROWDS.JPG)

**To honor the biosphere is to vow to treat it with appropriate gratitude, respect, care, and love. It is to say: “My life, my very being, is a gift, made possible by the biosphere. Thank you. In gratitude for my life, I will care for the Earth, the home of all life”**

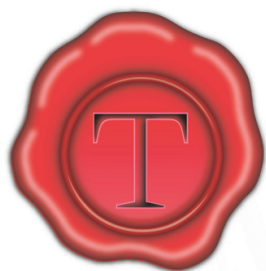
timeframes. The Native American Iroquois Confederacy famously considered the implications of their actions for seven generations. Seven generations: at least 150 years. What individual, government or corporation today considers their decisions over such a time span?

Here is just one example of the changes that seven generations can bring: the proliferation of vehicles powered by the internal combustion engine. In 1858, there were, of course, no cars at all. In 1900, the estimated number worldwide was less than 10,000. Today, there are over 500 million cars and trucks in the world, and the number is growing far faster than even the human population. Automobiles now affect every imaginable aspect of the biosphere, from the rising concentration of carbon dioxide in the atmosphere, to the incidence of childhood asthma, to the fragmentation of habitats by ever-expanding roads. If these consequences had been anticipated—or even dimly foreseen—the development of the automobile might have followed a very different and less harmful path.

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# Earth Precepts *From p. 7*

## Do not destabilize the Earth's atmospheric or aquatic systems.

An essential step in awakening to our relationship with the Earth is recognizing that the atmosphere and the oceans are not infinite and unchanging. These dynamic systems constantly cycle oxygen, carbon dioxide, and water around the planet, creating the Earth's climate. Despite their immense size, these cycles are not immune to our influence, as shown by the sharp rise in carbon dioxide since the Industrial Revolution. The resulting climate change threatens to disrupt every human and natural process on Earth.

Virtually every human biological, agricultural, and industrial activity releases chemicals into the air or water. Some of these chemicals are produced and released deliberately (for example, DDT); many others are incidental by-products (for example, sulphur dioxide from the burning of coal, which produces acid rain). Even when chemicals are employed for specific desired purposes, their far-reaching effects are rarely anticipated.

If we are to preserve a healthy biosphere, we must preserve the stability of its atmospheric and aquatic systems—and that means we must closely control humanity's production and release of chemicals.

## Do not depend upon energy sources that cannot be renewed.

To honor our responsibility to the biosphere, we must stop burning fossil fuels to generate our energy supplies. This unsustainable practice affects every liv-

ing system on Earth. If the transition to renewable energy sources is not made, humanity and the biosphere will experience catastrophic economic, social, and ecological collapse.

The amount of economic and social dislocation that accompanies the end of oil will depend on humanity's actions in the next few years. At the present time, our dependency on non-renewable energy is almost absolute: 80% of the world's energy consumption comes from the burning of fossil fuels. Humanity uses about 80 million barrels of oil every day.

Due primarily to the burning of fossil fuels, the Earth is now experiencing sharply rising carbon dioxide levels. Because carbon dioxide absorbs solar radiation, it is a "greenhouse gas" and contributes to global warming. Human-caused global climate change promises to be the greatest challenge that the biosphere must face in the next 100 years. It will affect every species and ecological process on earth, and will cause changes at a rate far faster than many natural systems can adjust.

Fortunately, a diverse array of renewable energy technologies exist; some already operational, like solar and wind power, and others on the horizon, like hydrogen fuel cells. To take full advantage of these alternatives, we need only insist that they be favored with economic incentives that reflect their benefits; or, put another way, that non-renewable energy sources include a surcharge to reflect their true costs. Since those costs include the alteration of global climate

CONTINUED ON PAGE 12

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Oil refinery, California. To preserve the Earth,  
we must begin to wean ourselves immediately  
from non-renewable fossil fuels.

PHOTO: PEPPER TRAIL



## Tuned In *From p.3*


type of news product for which they have long been known. Carefully assembled primary reports gathered from across the globe are giving way to reporter “stand-ups” – a reporter reading script on camera instead of gathering footage of the actual events – because it’s cheaper. The written-for-television dramas by noted playwrights like Paddy Chayefsky of the 1950s have given way to Roman-spectacle TV like cage fights and similar “reality” programs.

Are the TV networks to blame? Not really. We have pursued the creation of so many different avenues for electronic communication that it’s hardly now possible to spend the kind of money necessary to create quality drama, or high-cost programming of any sort, because the available audience has been so fractionalized that neither networks nor stations can generate sufficient revenues to cover such expense.

Just as TV didn’t replace radio, it simply modified it, cable has modified on-air television and online communication is modifying/displacing cable. We now have many more avenues for learning and expressing ourselves. It’s sad how we are choosing to use them.

The reason there is a Media Mirage is because we choose to delude ourselves into believing, to use Marshall McLuhan’s phrase, that the medium is the message. The message is the message. Period. We need to pay attention to content. Schools should be teaching media literacy to help students learn how to sort wheat from chafe and to aspire to greater social benefits from these systems.

The idea that our society can, and should, use the power of these systems to strengthen our intellectual, cultural and moral fiber remains a worthwhile goal. And it doesn’t have to be a mirage.

But it will remain so until leadership from custodians of these systems –like the FCC, Congress, champions of progress like major national foundations, and the American people – demand that attention be paid to the content, and the consequence, of these systems. 

---

Ronald Kramer is Executive Director of the JPR Foundation.

## Almanac *From p.5*


On the evening before he was scheduled to fly to Singapore for the ASEAN Conference, Joseph was driving home from work on his motorcycle after dark and in the rain, and he crashed into a parked car. No one witnessed the accident, but evidence later suggested that another car might have caused him to crash. The bottom line is that he was not wearing a helmet and the impact was horrific.

Months and multiple brain surgeries later, Joseph was still only responsive to pain. He was fed via a tube in his stomach. He could breathe on his own, but had no gag or swallow reflexes. Medical reports came to me third hand from the Thai doctor to Joseph’s brother, neither of whom were fluent in English. Finally, a friend of Joseph’s sent me the actual images from a head CT scan. I gave these to a doctor friend, and he showed them to two prominent neurologist friends whose specialty was head trauma. Both concluded the brain damage was severe and that any chance for quality of life was minimal. Even if he survived, Joseph would not regain any significant neurological functioning, so the most likely prognosis was life in a persistent vegetative state. As a nurse, I had begun to suspect as much, but hearing the prognosis verbalized by specialists was still devastating. I fell into deep mourning as the unseasonably cold winter dragged on for months more.

Besides the grief, I was also haunted by the brute injustice of this tragedy. I consulted a friend from Thailand, an Indian man who by virtue of his life’s work and experiences was one of the more spiritual persons I knew. I asked for guidance, for any words of wisdom that could help ease the pain that wracked my heart and soul. He wrote back immediately.

“What words of wisdom can one have in a moment like this when the mind cringes and withers in sorrow? What is the worth of words of wisdom in this state? To me, it seems, wisdom is truly wisdom only when it has the intention and ability of, not alleviating sorrow, not palliating it, as is traditionally viewed, but showing the original, virginal and uninterpreted form of the universe that is untrammelled by human wishes and wish-fulfilling designs! If I can

ever bring myself to help you, it can be only through silently holding your hand and sharing your grief, sharing the angst of Joseph’s unfulfilled life, and would rather remain there that way, silent and feeling. I don’t feel it right to palliate your grief, because personally, I cherish grief as one of the most honest and integral teachers we arrogant humans have. To smother grief and carry on in pretentious casualness is indeed a superb opportunity lost. When, in some days, the grief has lost its sting, all I can suggest is that you gently fan the existential questions it raised, and see if any insight into life’s mysteries awaits you.”

I had seven precious years being a part of Joseph’s life, reveling as he accomplished his dreams of attending university and charting a fulfilling direction for his life. In my pain and grief over his life cut short, Joseph’s good heart still remains, inspiring and giving comfort as I move forward with my life. 

---

A Rogue Valley resident since 1983, Susan Landfield has worked in health care in the US, international development in Africa and the Former Soviet Union, and taught International Relations at an American university in Thailand. She’ll be returning to development work in Southeast Asia this summer.

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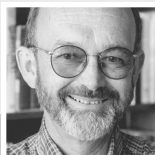
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## Nature Notes

Frank Lang

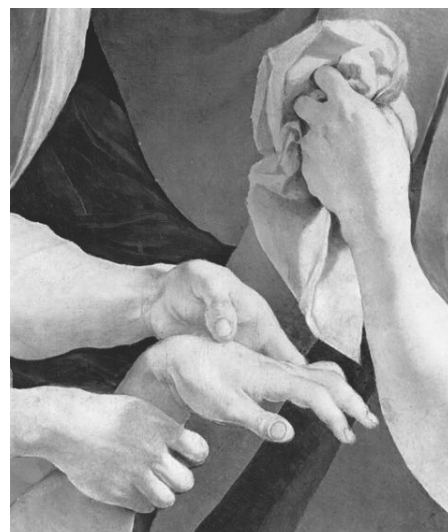
### Hand Washing

Did your Mom ever tell you to wash your hands after going to the bathroom? Bet she did. Did she tell you to wash your hands after nose blowing, sneezing or coughing? Before eating or handling food? After taking out the trash, changing a diaper, handling money or uncooked meat? How about after playing with your pet reptile? Yeah, or putting your mouth on a telephone receiver, or touching doorknobs, or shaking hands? Bet she did.

I'll bet you something else. I'll bet you don't wash your hands continuously in warm soapy water for 15 seconds. Or, if you wash at all, it is just a symbolic hand wash that is more a waste of water than a way to prevent getting or giving colds, flu, Campylobacter, Hepatitis A, Shigella, E. coli or Salmonella. Think Typhoid Mary washed her hands?

For the record, Mary was a New York City cook for the rich and famous at the turn of the previous century. She was one of the 3 to 5 percent of those infected with *Salmonella typhi* that are asymptomatic, that is, show no symptoms but can infect others. A current, but unproven theory is that typhoid bacteria form a tenacious biofilm on the surface of gallstones in typhoid carriers like Mary. Gallstones and their bacteria are isolated in the gall bladder, safe from most antibiotics. Bacteria on the gallstones are washed by bile into the small intestine and hence, in unseemly ways, to the hands of Miss Hygiene. As it happens, most typhoid carriers also have gallstones.

So let's get to hand washing, real hand washing. Here are the hand washing rules that Momma may or may not have enforced. Wet your hands in warm water, and then use a clean bar or liquid soap (not so-called anti-bacterial soaps; they just make the bacteria more and more resistant 'cause you don't use enough to kill 'em dead). Next make a mighty lather for at least 15 seconds. Can't count that



*The Deposition from the Cross*, detail, 1525-1528, Jacopo Pontormo

high? Try singing Happy Birthday to yourself. You know, "Happy Birthday to me, Happy Birthday to me, Happy Birthday dear whoever," or singing this to yourself if you are easily embarrassed or in a crowd. As ... not only will you wash long enough to do some good, but also you will feel good about yourself when finished. Dry your hands on a clean paper towel, then use the towel to turn off the taps and open the door.

Do you ever wonder about those door handles at public restrooms at highway rest areas? Do you really think that the Yahoos that vandalize public facilities, tear partitions off walls, break mirrors and write naughty things on restroom walls wash their hands after going to the toilet? I don't think so.

Proper washing is too much trouble sometimes. Here is an alternative. The Centers for Disease Control and Prevention approves of the use of alcohol-based hand rubs in hand hygiene. Hand rubs are sold across the counter in drug stores in small fliptop containers with ethyl alcohol in a gel. CDC says that the rubs are effective when properly used. Put a thumb nail size dab in the palm of your hand, then rub, rub, rub the gel all



over your hands until the alcohol evaporates. It is about as effective as a proper hand wash with soap and water, more effective than what you might do if you are in a hurry. A word of caution: hand sanitizers are not hand cleaners. A dirty hand will stay dirty. Dirty but sanitized. And finally, refrain from eye rubbing, nose picking and finger licking, just in case. Momma told you that as well, I'll bet. JM


Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

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# Earth Precepts *From p. 8*

and grievous injury to the systems that sustain all life, it is hard to imagine a surcharge that would be too high.

**Do not remove living resources, including soil, trees, and marine life, faster than they can replace themselves.**

This precept concerns the idea of sustainability. “Sustainability” and “sustainable development” are terms that are heard incessantly in economic discussions. But what do they mean? Have they been used so promiscuously that they now mean nothing at all? To reclaim this critical concept, we must do the following:

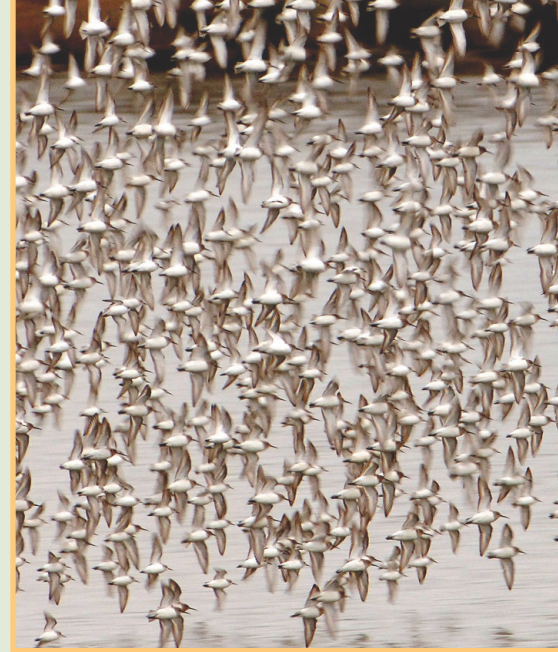
First, we must insist that sustainability is first and foremost an *ecological*, not an

ecology of the river that runs through the forest.

Finally and most fundamentally, we must be clear that the time span encompassed by sustainability is “forever” – or that tiny slice of forever that it is within human powers to predict, which is on the order of a few centuries.

**Preserve the world’s biological diversity: all the Earth’s species and ecosystems.**

It is generally accepted that the planet is now undergoing its fifth great extinction event, on a scale with the Cretaceous-Tertiary extinction that ended the age of the dinosaurs. Sadly, this terrible fact produces a fatalistic detachment in the hearts



Migrating sandpipers, Arcata Marsh, California. Such abundance of life depends on healthy environments in both nesting and wintering grounds. PHOTO CREDIT: JAMES LIVAUDAIS



Tsukiji Fish Market, Tokyo. More than \$4 billion worth of seafood are sold here every year, including bluefin tuna whose populations are crashing worldwide due to overfishing.

PHOTO CREDIT: SEE: [HTTP://COMMONS.WIKIMEDIA.ORG/WIKI/IMAGE:TSUKIJIFROZENTUNA.JPG](http://commons.wikimedia.org/wiki/Image:Tsukiji.FrozenTuna.JPG)

economic term. Sometimes we read that a particular agricultural practice, for example, is sustainable because yields have remained steady or even increased. However, these “sustained” yields may be due only to ever-increasing inputs in the form of chemical fertilizers and pesticides. Such agriculture is not truly sustainable.

Second, we must work with care to account for all the variables in a particular “sustainability” equation. Consider a forest that is being managed for timber production. A certain logging interval, say 60 years, might be sustainable in terms of tree replacement, but could fatally disrupt the

of many people. There seems to be a widespread sense that there is nothing to be done.

In fact, there is a tremendous amount that can be done to stop the present extinction crisis. Unfortunately, most current efforts—brave and well-intentioned though they are—take the wrong approach. These are attempts to save one species at a time. Instead, we need to focus on preserving whole functioning ecosystems. Ecosystems are the integrated arrangements of life that cover the biosphere and are adapted to the conditions of each particular place. To save the biosphere, we must save each of its

ecosystems, because each represents the unique biological potential and irreplaceable evolutionary history of the place it occupies.

A recent study determined that 83% of the Earth’s land surface is directly influenced by human activity. This rises to 98% in areas suitable for the cultivation of our favored grains: wheat, rice, and maize. Thus, most of the world’s ecosystems are under severe pressure, and some, such as temperate prairie and grasslands, have all but disappeared. The loss of functioning ecosystems means the foreclosure of the future. Once all examples of an ecosystem have been destroyed, there is no hope of restoring that bit of the biosphere to natural functioning and ecological health.

Preserving ecosystems automatically preserves most species. The best way to assure the survival of endangered jaguars is to save functioning examples of the Amazonian rainforest ecosystem, which will save enough species of fruiting trees to support healthy populations of rodents, monkeys, and tapirs – and thus the jaguars that prey upon them.

The problem with ecosystem conservation is that it requires foresight and the acceptance of the principle that large stretches of the planet must remain, if not wilderness, at least wild. This may seem an extraordinary sacrifice until we consider that this is also the only certain way to preserve the biosphere’s integrity, upon which our lives – and all life – depend.



## Exploitation of the Earth must be accompanied by restoration of the Earth.

The basis for this precept is simple: the Earth is finite. Damaged land cannot be replaced, so it must be restored. Here the knowledge of indigenous peoples is of critical assistance. An example: for decades federal land managers have excluded fire from the forests of western North America. As a result, millions



Young ponderosa pines being planted in the Bear Creek Watershed by the ecological restoration group Lomakatsi. PHOTO CREDIT: LIVAUDAIS

of acres have become tinderboxes, with dense thickets of stunted, highly flammable saplings. What is needed is a return to the Native American practice of setting cool-burning fires to maintain forest health and prevent the buildup of excess dead wood.

One local organization that is an inspiring example for the ecological and economic benefits of restoration is Lomakatsi, a group that takes its name from the Hopi word meaning “Life in balance.” Guided by a set of ecological principles that are truly “restoration precepts,” Lomakatsi works on watershed restoration, fuels reduction, tree planting, land stewardship, native plant propagation, and ecological education throughout our Klamath-Siskiyou region. Such projects contribute directly to restoring the Earth, and also provide a model of how sustainable forestry can benefit both the land and rural communities.

The work of restoring the Earth is perhaps the deepest personal practice of the Earth Precepts: it is to tend the garden that the world can be.

## Do not have more than two children.

During the twentieth century, almost 4.5 billion people were added to the population of the Earth. That is more than all the people who existed in the history of the world up to that time.

Our overwhelming success as a species has placed human beings in a novel and paradoxical position: to preserve life, we must restrict our own fertility. This is particularly true for residents of the hyper-developed world: Europe, North America, and Japan. For us, there is perhaps no more environmentally costly decision than having a child. The eminent biologist E.O. Wilson estimates that the “ecological footprint”—the amount of the biosphere’s productive surface area appropriated to support our way of life—is about 24 acres for a resident of the United States, compared to 2.5 acres per person in the developing world. But even in the developing world, there are simply too many people, both for the good of the biosphere and for the quality of human life. Over 400 million people now live in countries with less than a quarter of an acre of

basic genetic information and of forms of life themselves. These genetic codes developed over millions of years without human knowledge or contribution.

The problem with the claim of ownership over genetic material is not simply its profound ingratitude. Patent rights, and the profits they promise, are the incentives driving the explosive development of genetic engineering. Withdrawing those incentives is the best way to regain control over this deeply problematic activity. While genetic engineering may provide benefits, it also entails ecological risks and threatens social inequities that we have only begun to imagine. Our responsibility to the Earth requires that this uncontrolled experimentation with life itself be halted until we have developed a far better understanding of the possible consequences.



Crowd of children, Honduras. What will their future hold if population growth is not brought under control? PHOTO CREDIT: WIKIPEDIA COMMONS; SEE [HTTP://COMMONS.WIKIMEDIA.ORG/WIKI/IMAGE:HN005SFNLM\\_FACEFWRD44.JPG](http://commons.wikimedia.org/wiki/Image:HN005SFNLM_FACEFWRD44.JPG)

land per person, the minimum needed to supply one person with a vegetarian diet.

If present birth rates hold steady, the world population would reach 14.4 billion by 2050 and continue to climb. However, if a birth rate of 2.0 was adopted immediately and universally, it would produce an essentially stable world population of about 7.3 billion by 2050. It is hard to imagine a more important goal for us to reach in our quest to maintain a healthy, livable Earth.

## Do not assert ownership over species or their genetic codes; they are not ours to claim.

With the development of DNA sequencing technology about twenty-five years ago, corporations began to assert ownership of

## Corporations and governments share the same environmental responsibilities as individuals; they must not be allowed to damage the Earth.

In the last few centuries we have given almost unlimited license to huge organizations—corporations and governments—to pursue the same short-term gratifications that are so disastrous in the hands of individuals. We need to remember that these organizations are human creations, and we can control them. One promising strategy is advocated by a group called Corporation 2020. This is to change the legal definition of corporations, giving them a new kind of charter that would balance profits with

CONTINUED ON PAGE 17



# Some People Just Have a Way with Words

Southern Oregon Repertory Singers present the 6th Annual "Songs of Shakespeare" Concert

By Bonnie Oliver

Regardless of the true identity of the writer, the words attributed to William Shakespeare continue to fascinate and inspire composers of all nations. In the over 400 years since they were written, the plays and sonnets of William Shakespeare have inspired more music than those of any other writer.

In what has become an Ashland tradition, the Southern Oregon Repertory Singers present their 6th Annual "Songs of Shakespeare" concert in the splendid Elizabethan Theatre on the Oregon Shakespeare Festival campus.

Noted OSF actors Robin Goodrin Nordli and Michael Elich, joined by OSF alumnus Jim Finnegan, enliven the evening by bringing the immortal words of the Bard to life – the basis for the song to follow.

The evening's program is divided into 'prologues' and 'acts'; the musical works sung by many of the best voices in the Rogue Valley.

Not too surprisingly, many English composers have set the words of the Bard to music. Contemporary composer John Tavener is a direct descendant of the 16th century composer of the same name. Known as Prince Charles' favorite



composer, Tavener's *Song for Athene*, based in part on Act V of *Hamlet*, was sung at the funeral of Diana, Princess of Wales.

Also included is the work of John Dowland. Although his songs do not feature the Shakespearean words, he was a musician writing in the last of the 16th and early 17th centuries, at the same time as Shakespeare. He is most famous for his music written for the lute. His deeply moving and melodic works are "of the times" yet speak to us today – in fact, Sting's CD *The Journey and the*

*Labyrinth: The Music of John Dowland* was the top-selling classical CD of 2006!

Although lesser-known than the other Englishmen represented, composer and conductor Eaton Faning, writing in the late 19th century at the time of Gilbert & Sullivan, set the words of Shakespeare's *Sonnet Number 95* to music for one of the concerts he was conducting with the New York Philharmonic.

Interestingly, some of the most prolific modern musical writers are Scandinavian. Is there a reason for this affinity? Do the plays and sonnets translate well? Do they speak to something deep in the Scandinavian national psyches? Whatever the reasons, the works of two contemporary Finnish composers are featured in this concert: Juhani Komulainen and Jaakko Mäntyjärvi, along with Nils Lindberg of Sweden.

Mäntyjärvi's setting of *Come Away Death* from *Twelfth Night* is a lament of unhappy love, typical for Renaissance lyrics. On the other hand, *Double, Double, Toil and Trouble* from *Macbeth* and *Full Fathom Five* from *The Tempest*, use a wide range of musical device, up to and including speech choir.

CONTINUED ON PAGE 17

## Oregon Coast Music Festival


Jefferson Public Radio continues a long standing tradition (now 22 years!) of recording and broadcasting concerts (see *Focus* p. 18) from the Oregon Coast Music Festival. The Festival is celebrating its 30th anniversary July 12-26 in Coos Bay, North Bend, Bandon and other locations. Exciting performances feature reggae, Celtic, swing, surf-country, and soul.

The Oregon Coast Music Festival

orchestra features top-notch players from the around the region and from around the U.S.

Two full symphony orchestra concerts under the baton of noted veteran conductor James Paul are planned again this year in the superior acoustics of Marshfield Auditorium. Musical highlights include the Rachmaninoff piano concerto on Saturday July 26 with soloist Jon Nakamatsu. Associate con-

ductor Jason Klein will again have the audience laughing when he conducts the "Pop" concert on July 24, this year with a gypsy flair. Plus, there will be jazz, chamber music, and three free outdoor performances.

Don't miss the hot music on the cool Oregon coast! For more info: [www.oregoncoastmusic.com](http://www.oregoncoastmusic.com) or call toll free: 877-897-9350. 





# Inside the Box

Scott Dewing

## It's Numbers All the Way Down

I've never been much good at remembering numbers: phone numbers, PIN numbers, prime numbers, alarm code numbers, my social security number. I've become so numbed by the ever increasing strings of numbers I need to remember that I don't seem to be able to remember any of them. Computers, on the other hand, are very good at remembering and using numbers. In fact, that's pretty much all they do. Although we see pictures and text on our computer screens every day, it's just numbers behind all of this graphical representations of information. All the data stored on your hard-drive is a combination of zeros and ones. Although the software applications you use were written by a computer programmer in a human-readable programming language, it is run through a "compiler" that translates the program into machine-readable code that looks something like this:

```
0100001001111001
0111010001100101
0010000001101101
0110010100100001
```

The Internet is all numbers too. When you go to a website, such as [www.ijpr.org](http://www.ijpr.org), you are really going to a specific combination of numbers. In cyberspace this specific combination of numbers is referred to as an IP address. IP stands for Internet Protocol and along with its partner TCP (Transmission Control Protocol), it forms the dynamic-duo of TCP/IP that allows the millions of computers connected to the Internet to communicate with one another. In short, whether it's information stored and displayed on your computer or the method by which that information is shared over the Internet, it's numbers all the way down.

Every computer that communicates on the Internet has to have an IP address. When you use your web browser to go to [www.ijpr.org](http://www.ijpr.org), you are really going to a web-server with the IP address of 64.241.70.212

Luckily, you can just type the much more easily remembered name of a website rather than the IP address of the webserver that hosts that website. This is all made possible through an incredible and dynamic system known as the Domain Name System, or DNS. You may not know much about DNS or may have never even heard of it; but when you use the Internet, you utilize DNS all the time. DNS is what allows us numerically challenged users to easily get to where we want to go on the Internet. Without DNS, you would have to remember the specific IP address of every webserver you wanted to connect to and get information from. Without DNS you'd have to remember 64.236.24.12 in order to go to CNN.com and read the news or 17.251.200.32 to go to Apple's website and check out the latest iPhone.

Conceptually, DNS is very simple: it's a large, distributed database that translates human-readable domain names to machine-readable IP addresses. The process of translating a domain name to an IP address is often referred to as "name resolution." Name resolution occurs every time you go to a website or send an email to a friend. What makes DNS complex is its enormous scope. Consider the following factors: 1) there are billions of IP addresses and domain names, 2) domain names and IP addresses change daily, 3) new domain names are created daily, 4) there are billions of DNS requests made every day, 5) tens of thousands of people around the world are involved in the process of maintaining and updating DNS.

At the heart of DNS are a dozen or so very special computers called "root servers." The term "root" is highly appropriate because it is from these root servers that the hierarchical, distributed database of DNS blossoms throughout the Internet.

Each root server contains the same vital information about Top Level Domains, or TLDs. You already know many of the most common TLDs. These are your .com, .edu, .gov, .net, .org, and so on. There are also approximately 244 country-specific domains, starting with .ac (Ascension Island), hitting .kz (Kazakhstan) in the middle and ending with .zw (Zimbabwe).

In addition to root servers, there are thousands of other important computers on the Internet called "name servers." Name servers have complete information about some part of a domain name space. Root servers know where the name servers are for each TLD. When you type [www.ijpr.org](http://www.ijpr.org) into your web-browser and hit the Enter key on your keyboard, you

set off a chain-reaction of queries. With any given domain name query, root servers can provide the names and IP addresses of the name servers authoritative for the TLD the domain name is in. These top-level name servers can in turn provide a list of name servers authoritative for the second-level domain and so on. Each name server that is queried supplies information that gets you closer to where you want to go, or provides the answer itself. In the case of [www.ijpr.org](http://www.ijpr.org), you have the "." which is at the root of all domain name queries. After the "." comes .org, then [ijpr.org](http://ijpr.org), then finally [www.ijpr.org](http://www.ijpr.org). This entire process is made incredibly fast by a feature called "caching." Name servers cache information they gain from each query they process. The next time a name server receives a query for a domain name it already knows about, the query time is considerably shortened.

That's DNS in a nutshell. Now, if someone would just come up with a global system similar to DNS for the telephone system so that I wouldn't have to remember phone numbers or

When you use your web browser to go to [www.ijpr.org](http://www.ijpr.org), you are really going to a webserver with the IP address of 64.241.70.212

CONTINUED ON PAGE 17



Michael Feldman's

# Whad'Ya Know?

## All the News that Isn't

Dr. Victor Frankenstein proposes a novel solution to produce the Democratic nominee—the brain of Obama, the eyes and mouth of Hillary. The Obama frame for pants-suit purposes.

Hillary is like the grandpa who doesn't know he's dead and keeps coming downstairs for breakfast. Have to put pepper in her napkin.

Hillary is suing Barrack for custody of the two children, Florida and Michigan.

Obama picks up 3 super delegates: Iron Man, the Lantern and Wolverine. Psylocke goes for Hillary. Spidey's dangling.

In the polygamist polygamarole, Guinness book goes to the senior elder with 21 wives—apparently yearning for something more than Zion.

Putin pops out of Medvedev's head during crank-in ceremony.

After dismal election returns in the UK, Gordon Brown now heads the Belabor Party.

Billy's kid, Franklin Graham, heading to Beijing Olympics for Falun Gong Show.

Indian woman gives kidney to former English teacher who circles it in red and hands it back with comments.

Study finds Europeans drink in the hope of having sex—not quite the sophisticated continentals we've been led to believe. Remember, her drinking may increase your chance, but yours lowers it altogether.

And, the iPhone is a hit in Italy where a phone you pinch is a natural. . . .

*That's all the news that isn't.*

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n p r

# On the Scene

## NPR Biography: Liane Hansen Host, *Weekend Edition*

Liane Hansen has been the host of NPR's award-winning *Weekend Edition Sunday* for more than 18 years. She brings to her position an extensive background in broadcast journalism, including work as a radio producer, reporter, and on-air host at both the local and national level. The program has covered such breaking news stories as the wars in Iraq and Afghanistan, the capture of Saddam Hussein, the deaths of Princess Diana and John F. Kennedy, Jr., and the Columbia shuttle tragedy. In 2004, Liane was granted an exclusive interview with former weapons inspector David Kay prior to his report on the search for weapons of mass destruction in Iraq. The show also won the James Beard award for best radio program on food for a report on SPAM.

Before joining *Weekend Edition Sunday* in November 1989, Hansen hosted *Performance Today*, NPR's award-winning daily two-hour classical music and arts information program; and was a regular guest-host for NPR's newsmagazines as well as *Fresh Air* with Terry Gross. Hansen's association with *Fresh Air* goes back to 1976, when she was a production assistant and substitute host for the program. In the early 1980s, Hansen was the host of NPR's *Weekend All Things Considered*. She came to NPR as a production assistant for *All Things Considered* in 1979 after contributing stories to "Voices in the Wind" and "Options in Education." Her career in public broadcasting began at WSKG in Binghamton, New York, where she co-hosted the daily newsmagazine *For Your Information*.

In 2001, Hansen received the National News and Documentary Emmy Award for "She Says/Women in News" (narrator) directed by Barbara Ricks. Hansen was also part of NPR's coverage of September 11, which received the 2001 Peabody Award. She repre-



Liane Hansen

PHOTO: JACQUES COUGHLIN © 2006

sented Marian High School with honor in Newscasting in the Massachusetts Speech Festival and Debate Tourney (1968-9).

In the mid-eighties, Hansen worked as an archivist in London, England, at the acclaimed Maybox Theatres, where other duties included babysitting Princess Margaret's coat and serving coffee to Sir Richard Attenborough.

A native of Worcester, Massachusetts, Hansen received the key to the city in November of 1980. She attended the University of Hartford in Connecticut, and acted with the Worcester Childrens Theater, Entr'Actors Guild, Footlights Theater Company, and the Fenwick Theater Company at Holy Cross College where she was an assistant to the director of the Theater Division. She made \$26 dollars in the professional theater as April in Company at Caesars Monticello in Framingham, Massachusetts. Hansen's voice can be heard on the Emmy-Award-winning TV documentary, "Women In News," as well as the film *In Their Footsteps: Lewis and Clark*, and many audio books. Her current passions are figure skating, baseball, The Food Channel and tap dancing.

JM



## Spotlight *From p. 14*

Komulainen, who studied composition at the University of Miami (Florida), has won prizes for his choral music, including four ballads of Shakespeare, one of which, *O Weary Night* from *A Midsummer Night's Dream*, will be presented the night of the concert.

Nils Lindberg's setting of the sonnet, *Shall I compare thee to a Summer's Day* illustrates his ability to write in three musical idioms: jazz, symphonic and folk music! Not to be outdone, several American composers are represented in the evening's eclectic mix.

Noted contemporary choral composer and Ashland favorite, Martha Sullivan's work leads off the evening with the Oregon premiere of *It was a Lover and his Lass* from *As You Like It*. The artist's belief that music lives not in the heart or head, but somewhere 'in that unclaimed space between us' is shared and shown here.

Kenneth Neufeld is an Los Angeles based composer whose style stems from primarily classical roots, with nuances of jazz flavorings. He works extensively with choruses and here his setting of *I am gone, sir* from *Twelfth Night* is showcased.

Matthew Harris has written five award-winning books of musical settings of the songs in Shakespeare's plays. His works are performed by orchestras and choruses nation-wide. He is represented on the program by three diverse selections: *Twelfth Night*, *Troilus and Cressida* and *The Winter's Tale*.

Bob Applebaum bills himself as a choral music composer and jazz pianist. His belief that music should serve to elucidate the text is highlighted by his piece entitled *Spring*, based on text from *Love's Labor's Lost*.

It has been said that Shakespeare has great international currency. On what promises to be a charming evening in this magical space, this statement certainly rings true. JM

## Earth Precepts *From p. 13*

social and environmental responsibility. The strengths of corporations – the speed with which they can respond to changing needs, their ability to deliver goods and services efficiently, their capacity to foster innovation – can be rewarded, and their anti-social behavior prevented.

One thing seems clear: if humanity does not reassert control over the actions of corporations, all our efforts to return to a life-centered culture are doomed to failure. The present corporate ideology of profit maximization and limitless growth is incompatible with the long-term integrity of the biosphere.

These Earth Precepts constitute a formidable set of injunctions for human behavior. Reading the list, some may object that these precepts are impossible to uphold. Every day, in some cases virtually every minute, we violate one or more. If the Earth Precepts cannot be followed, aren't they meaningless?

In answering this question, consider: the Ten Commandments and the Buddhist precepts are also quite impossible to follow, if interpreted strictly. Most people tell lies on a daily basis. Who among us does not sometimes covet what another has? Everyone who eats meat is dependent on killing for their sustenance; and by a strict interpretation, many vege-

tarians are as well. Still, almost all of us accept the commandments or similar precepts as the basis for our moral beliefs. Does this make us hypocrites? Perhaps. And yet, our acceptance of a set of social precepts unquestionably makes us better, more responsible, and more moral people.

If Earth precepts were accepted as universally as the Ten Commandments, would any of us be able to follow them? Probably not. Would the health of the Earth, and thus the prospects for humanity's future, improve? Unquestionably yes.

In Buddhism, there is a ceremony associated with the mature acceptance of the precepts, the taking of the Four Great Bodhisattva Vows. The first of these is: "Sentient beings are numberless, I vow to save them." This is equally a social and an Earth Precept. By declaring our intention to save all living beings, we commit to a goal that is both impossible and indispensable. The bodhisattva and the ecologist share this knowledge: none are saved unless all are saved. We have no choice but to try. JM

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Pepper Trail is an Ashland naturalist and writer. To read more of his work, visit his websites [www.peppertrail.net](http://www.peppertrail.net) and [www.earthprecepts.net](http://www.earthprecepts.net).

Logs being rafted to the mill, British Columbia . Strict oversight is needed when corporations and government agencies collaborate to exploit resources on public lands.

PHOTO CREDIT: TONY HISGETT, CREATIVE COMMONS; SEE [HTTP://COMMONS.WIKIMEDIA.ORG/WIKI/IMAGE:LOG\\_DRIVING\\_IN\\_VANCOUVER.JPG](http://commons.wikimedia.org/wiki/Image:Log_driving_in_vancouver.jpg)





# Program Guide

At a Glance

## Focus

## CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG / KOOZ / KNHT / KLMF

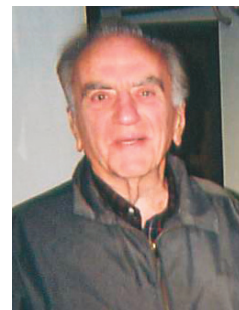
In July, we once again broadcast great recorded operas until the *Metropolitan Opera* returns on November 29th. The season opens with *Samson et Dalila* with Jose Carreras and Agnes Baltsa and among the highlights are a 1962 live performance of *Parsifal* from Bayreuth, *Les Indes galantes* of Rameau, *Porgy and Bess*, the little known *Das Wunder der Heliane* of Korngold and finishes with *Don Pasquale*. Join Don Matthews at 10am Saturday mornings for another great season of recorded opera.

On Saturday morning, July 5th at 10am, JPR's *Classics & News Service* presents the 2008 *Metropolitan Opera* National Council Grand Finals Concert. The concert features the nine finalists in the *Metropolitan Opera's* 2007-08 National Council Auditions. Each finalist performed two arias with the *Metropolitan Opera* Orchestra conducted by Maestro Stephen Lord. The Concert was hosted by Patricia Racette, a leading soprano with the Met and a former Auditions participant. The host for the broadcast will be Margaret Juntwait.

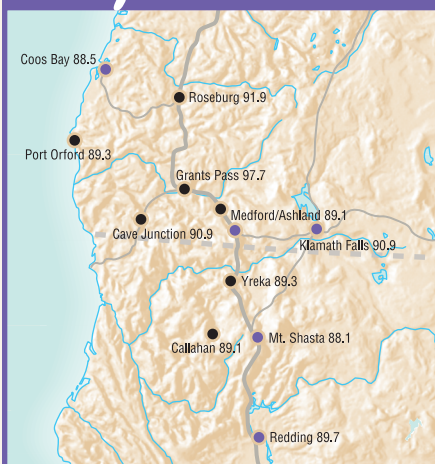
Also for the week of July 7th, we will be broadcasting live performances from the 2007 Oregon Coast Music Festival. Featured on *First Concert* on July 9th will be a performance of Saint-Saëns Cello Concerto No. 1 with cellist Andres Diaz and the rarely heard Second Symphony of the English composer Malcolm Arnold on the *Siskiyou Music Hall* on July 10th. We wrap up the special music from the 2007 Oregon Coast Music Festival with a little 'Pirattitude' on *First Concert* on July 11th.

## Volunteer Profile: Bob Davy

After being a public television producer in Maryland for 16 years, with my wife Jane and I retired to California... then to Ashland about 15 years ago. I soon became aware of Jefferson Public Radio. I became a volunteer reporter-producer of arts events. This has been the most rewarding professional time of my life... being a part of this incredible public radio service. In fact, producing radio is more fun than producing TV by a long shot. During these years I have worked on the *Jefferson Daily* with editors Annie Hoy, Lucy Edwards, Liam Moriarty and Jessica Robinson. The performing groups I covered over the years include Siskiyou Bluegrass, Linkville Players in Klamath Falls, the Jefferson State Choral Coalition (formerly called the SOU Jazz Choir), Chanukah music at Temple Emek Shalom in Ashland, the Rogue Valley Symphony, the Oregon Shakespeare Festival, the Jefferson Baroque Orchestra, Ashland High School Drama performances such as *The Music Man* and many more. Sadly the *Jefferson Daily* has gone off the air, but my service to JPR continues wherever it's needed. We are all so very lucky to have the three program services of JPR as part of our lives.



## Rhythm & News [www.ijpr.org](http://www.ijpr.org)



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**KNSQ 88.1 FM**  
MT. SHASTA

### Translators

**CALLAHAN/**  
**FT. JONES 89.1 FM**

**CAVE JCT. 90.9 FM**

**GRANTS PASS 97.7 FM**

**PORT ORFORD 89.3 FM**

**ROSEBURG 91.9 FM**

**YREKA 89.3 FM**

### Monday through Friday

5:00am Morning Edition

#### N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air  
3:00pm Fresh Air with Terry Gross  
4:00pm All Things Considered  
6:00pm World Café  
8:00pm Echoes  
10:00pm Late Night Jazz with Bob Parlocha

### Saturday

6:00am Weekend Edition  
10:00am Living on Earth  
11:00am Car Talk  
12:00pm E-Town  
1:00pm West Coast Live

3:00pm Afropop Worldwide  
4:00pm World Beat Show  
5:00pm All Things Considered  
6:00pm American Rhythm  
8:00pm Grateful Dead Hour  
9:00pm The Retro Lounge  
10:00pm The Blues Show

### Sunday

6:00am Weekend Edition  
9:00am Marian McPartland's Piano Jazz  
10:00am Jazz Sunday  
2:00pm Rollin' the Blues  
3:00pm Le Show  
4:00pm New Dimensions  
5:00pm All Things Considered  
6:00pm Folk Show  
9:00pm Thistle & Shamrock  
10:00pm Music from the Hearts of Space  
11:00pm Late Night Jazz/Bob Parlocha



# CLASSICS & NEWS [www.ijpr.org](http://www.ijpr.org)



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COOS BAY

**KLMF 88.5 FM**

KLAMATH FALLS

**KNHT 107.3 FM**

RIO DELL/EUREKA

## Translators

## Monday through Friday

5:00am Morning Edition  
7:00am First Concert  
12:00pm Siskiyou Music Hall  
4:00pm All Things Considered  
7:00pm Exploring Music  
8:00pm State Farm Music Hall

## Saturday

6:00am Weekend Edition  
8:00am First Concert  
10:00am Lyric Opera of Chicago  
2:00pm Siskiyou Music Hall  
3:00pm From The Top  
4:00pm All Things Considered

5:00pm On With the Show  
7:00pm State Farm Music Hall

## Sunday

6:00am Weekend Edition  
9:00am Millennium of Music  
10:00am Sunday Baroque  
12:00pm Siskiyou Music Hall  
3:00pm Car Talk  
4:00pm All Things Considered  
5:00pm To the Best of Our Knowledge  
7:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Port Orford 90.5
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Parts of Port Orford,
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver	Redding 90.9
Camas Valley 88.7	Gasquet 89.1	Marsh 89.1	Weed 89.5
Canyonville 91.9	Gold Beach 91.5	Lincoln 88.7	
Cave Junction 89.5	Grants Pass 88.9	Mendocino 101.9	
Chiloquin 91.7	Happy Camp 91.9	Mt. Shasta, McCloud,	
		Dunsmuir 91.3	

# News & Information [www.ijpr.org](http://www.ijpr.org)



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TALENT

**KAGI AM 930**

GRANTS PASS

**KTBR AM 950**

ROSEBURG

**KRVM AM 1280**

EUGENE

**KSYC AM 1490**

YREKA

**KMJC AM 620**

MT. SHASTA

**KPMO AM 1300**

MENDOCINO

**KNHM 91.5 FM**

BAYSIDE/EUREKA

**KJPR AM 1330**

SHASTA LAKE CITY/  
REDDING

## Translator

Klamath Falls  
91.9 FM

## Monday through Friday

5:00am BBC World Service  
7:00am Diane Rehm Show  
8:00am The Jefferson Exchange  
10:00am Here & Now  
11:00am Talk of the Nation  
1:00pm To the Point  
2:00pm The World  
3:00pm The Story  
4:00pm On Point  
6:00pm World Briefing from the BBC  
7:00pm As It Happens  
8:00pm The Jefferson Exchange  
(repeat of 8am broadcast)  
10:00pm BBC World Service

## Saturday

5:00am BBC World Service  
8:00am Marketplace Money  
9:00am Studio 360  
10:00am West Coast Live  
12:00pm Whad'Ya Know  
2:00pm This American Life  
3:00pm A Prairie Home Companion  
5:00pm Selected Shorts  
6:00pm The Vinyl Cafe  
7:00pm New Dimensions  
8:00pm BBC World Service

## Sunday

5:00am BBC World Service  
8:00am To the Best of Our Knowledge  
10:00am On The Media  
11:00am Marketplace Money  
12:00pm Prairie Home Companion  
2:00pm This American Life  
3:00pm Studio 360

**KTBR/KRVM LANE & DOUGLAS CO. ONLY:**

3:00pm Le Show

4:00pm Zorba Paster on Your Health  
5:00pm The State We're In  
6:00pm People's Pharmacy  
7:00pm The Parent's Journal  
8:00pm BBC World Service

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e-mail: [teel@sou.edu](mailto:teel@sou.edu)

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page ([www.npr.org/programs](http://www.npr.org/programs)). Also, many national programs aired on JPR have extensive sites which are linked on our website ([www.ijpr.org](http://www.ijpr.org)) under "JPR Programs." Also use this address for:

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- Comments about our programming

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- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

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- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

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General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

#### Jefferson Monthly

e-mail: [kraftab@sou.edu](mailto:kraftab@sou.edu)

## PROGRAM GUIDE

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DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

### MONDAY-FRIDAY

5:00am-6:50am  
**Morning Edition**

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep.

6:50-7:00am  
**JPR Morning News**

Darcy Danielson brings you the latest regional news and weather.

7:00am-Noon  
**First Concert**

Classical music throughout the morning hosted by Don Matthews. Includes: **Earth and Sky** at 8:30 am, **Featured Works** at 9:00, and **As It Was** at 9:30.

Noon-4:00pm  
**Siskiyou Music Hall**

Classical Music, hosted by Valerie Ing-Miller. Includes **NPR News** at 12:01pm, **As It Was** at 1:00pm, **Featured Works** at 2:00, and **Earth & Sky** at 3:30pm.

4:00pm-7:00pm  
**All Things Considered**

The latest national and international news from NPR. Hosted by Robert Siegel, Michelle Norris and Melissa Block.

7:00pm-8:00pm  
**Exploring Music with Bill McGlaughlin**

8:00pm-2:00am  
**State Farm Music Hall**

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Alison Young, Ward Jacobson, and Scott Blankenship.

### SATURDAYS

6:00am-8:00am  
**Weekend Edition**

The latest national and international news from NPR.

8:00am-10:30am  
**First Concert**

Classical music to start your weekend with Ted Prichard.

10:30am-2:00pm  
**Lyric Opera of Chicago**

Norman Pellegrini and Lisa Flynn bring you these weekly broadcasts of one of the premier opera companies in the United States.

2:00pm-3:00pm  
**Siskiyou Music Hall**

Classical music for your Saturday afternoon, with Ted Prichard.

3:00pm-4:00pm  
**From the Top**

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

4:00pm-5:00pm  
**All Things Considered**

The latest national and international news from NPR. Hosted by Andrea Seabrook.

5:00pm-7:00pm  
**On With The Show**

The best of musical theatre from London's West End to Broadway, hosted by Herman Edel.

7:00pm-2:00am  
**State Farm Music Hall**

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Bob Christiansen and Scott Blankenship.

### SUNDAYS

6:00am-9:00am  
**Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am  
**Millennium of Music**

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-Noon  
**Sunday Baroque**

Suzanne Bona bring you two hours of Baroque and early music written before 1750.

Noon-3:00pm  
**Siskiyou Music Hall**

Classical music for your Sunday, with Ted Prichard.

3:00pm-4:00pm  
**CarTalk**

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm  
**All Things Considered**

The latest national and international news from NPR. Hosted by Andrea Seabrook.

5:00pm-7:00pm  
**To the Best of Our Knowledge**

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am  
**State Farm Music Hall**

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Bob Christiansen and Scott Blankenship.



## FEATURED WORKS

\* indicates July birthday

### First Concert

- July 1 T W. F. Bach: Overture in G minor
- July 2 W Coates: *Cinderella*
- July 3 T Janáček\*: *Lachian Dances*
- July 4 F Gould: American Concertette for Piano & Orchestra
- July 7 M (OCMF) Mozart: *Eine kleine Nachtmusik*
- July 8 T Grainger\*: *The Warriors*
- July 9 W (OCMF) Saint-Saens: Cello Concerto No. 1
- July 10 T Wieniawski\*: *Fantaisie brillante on Gounod's "Faust"*
- July 11 F (OCMF) *Pirattitude*
- Jul 14 M Finzi\*: Five Bagatelles
- Jul 15 T Bernstein: *Chichester Psalms*
- Jul 16 W Beethoven: Piano Sonata No. 31 in A flat, Op. 110
- Jul 17 T Schickele\*: Quartet No. 1, "*American Dreams*"
- Jul 18 F Giovanni Bononcini\*: Trio Sonata in D minor
- Jul 21 M Rossini: String Sonata No. 4 in B flat
- Jul 22 T de Falla: 4 Dances from *The Three-Cornered Hat*
- Jul 23 W Bach: Cello Suite No. 4 in E flat, BWV 1011
- Jul 24 T Bloch\*: Violin Sonata No. 2, "*Poème mystique*"
- Jul 25 F Copland: *Music for Radio*
- Jul 28 M Handel: Suite in D from *Water Music*
- Jul 29 T Chausson: *Soir de fête*
- Jul 30 W Brahms: *Variations on an Original Theme*
- Jul 31 T Boccherini: Symphony No. 4

### Siskiyou Music Hall

- July 1 T Beethoven: Piano Concerto No. 4 in G, Op. 58
- July 2 W Haydn: Cello Concerto No. 2 in D
- July 3 T William Schuman: Symphony No. 10, "*American Muse*"
- July 4 F Grofé: *Grand Canyon Suite*
- July 7 M Kreutzer: Septet in E flat, Op. 62
- July 8 T (OCMF) Schumann: Symphony No. 2 in C, Op. 61
- July 9 W Respighi\*: Concerto for Piano and Orchestra
- July 10 T (OCMF) Malcolm Arnold: Symphony No. 2, Op. 40
- July 11 F Franck: Symphonie in D minor
- July 14 M Chopin: Cello Sonata in G minor, Op. 65
- July 15 T Weiss: Sonata No. 50 in B flat
- July 16 W Mozart: Piano Concerto No. 27 in B flat, K. 595
- July 17 T Hummel: Quartet in E flat
- July 18 F Bizet: Symphony in C
- July 21 M Haydn: Symphony No. 92, "*Oxford*"
- July 22 T Debussy: *Preludes*, Book 1
- July 23 W Franz Berwald\*: Piano Trio in C
- July 24 T Spohr: Violin Concerto No. 1 in A, Op. 1
- July 25 F Rimsky-Korsakov: *Scheherazade*, Op. 35
- July 28 M Glazunov: Symphony No. 5 in B flat, Op. 55
- July 29 T Dvorak: Piano Quintet in A, Op. 81
- July 30 W Schubert: Piano Trio in E flat, Op. 100
- July 31 T Bomtempo: Symphony No. 2

## Classics & News Highlights

### Metropolitan Opera

#### July 5 • Met Opera: National Council Finals

A program designed to discover promising young opera singers and assist in the development of their careers.

#### JPR's Saturday Morning Opera with Don Matthews

#### July 12 • Samson et Dalila by Camille Saint-Saëns

Conductor: Sir Colin Davis  
José Carreras, Agnes Baltsa, Simon Estes, Robert Swensen, Donald Smith, Urban Malmberg, Paata Burchaldze, Jonathan Summers, Bavarian Radio Orchestra and Chorus.

#### July 19 • Aida by Giuseppe Verdi

Conductor: Herbert von Karajan  
Renata Tebaldi, Carlo Bergonzi, Giulietta Simionato, Cornell MacNeil, Fernando Corena, Eugenia Ratti, Piero de Palma, Arnold Van Mill, Vienna Philharmonic Orchestra, Vienna Friends of Music Society.

#### July 26 • Parsifal by Richard Wagner

Conductor: Hans Knappertbusch  
Jess Thomas, George London, Martti Talvela, Hans Hotter, Gustav Neidlinger, Irene Dalis, Gundula Janowitz, Anja Silja, Ursula Boese, Dorothea Siebert, Chorus and Orchestra of the Bayreuth Festival

### From The Top

#### July 5 • Wilson Auditorium, Bozeman, MT

We head out to Big Sky Country for our first show from Montana, helping the Classics for Kids Foundation celebrate its 10th anniversary. The program includes a teenage flutist playing Copland, and Roving Reporter Tajah Coleman-Jones



Tajah Coleman-Jones

Jones reports on a story of mayhem in the home of 12-year-old harpist.

**July 12 • Mechanic's Hall, Worcester, MA**  
Historic Mechanic's Hall in Worcester, MA, celebrates its 150th anniversary by hosting *From the Top*. This week features a young violinist from Philadelphia playing Brahms and a wind quintet from all over the country who met at Tanglewood's summer music camp.



Leading Greek mezzo-soprano Agnes Baltsa delivers a memorable performance in Camille Saint-Saëns' *Samson et Dalila*.

**July 19 • Hawaii Theatre, Honolulu, HI**  
The Hawaii Theater in Honolulu hosts this week's outstanding teenage musicians, including a pianist from Honolulu playing Prokofiev, the Hawaii Youth Opera Chorus, and a young tuba player from Athens, GA.

#### July 26 • Castle Theatre, Maui Arts and Cultural Center, Maui, HI

*From the Top* surfs over to Maui for an exciting lineup of young performers, including an outstanding double-bassist performing a hypnotic piece by François Rabbath, and an extraordinary finale featuring two piano ensembles from Honolulu.



British conductor, Sir Colin Davis.

A "Heart Healthy" recipe  
from



## Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413. [www.zorbapaster.org](http://www.zorbapaster.org)

## SAUSAGE STUFFED PEPPERS WITH ZUCCHINI

(Makes 4 servings)

1/2 Pound sweet Italian turkey (or chicken) sausages, casings removed  
1/4 Cup fresh mushrooms, chopped  
3/4 Cup coarsely grated zucchini  
1/4 Cup finely chopped red onion  
2 Tbs Fresh parsley, minced  
2 Tbs Fine dry breadcrumbs  
1 Egg  
1/2 tsp Ground black pepper  
1 Pinch Salt  
1/4 tsp Minced fresh rosemary  
2 Medium bell peppers (red preferred), cut in half, seeded  
Parmesan cheese to dust.

Preheat oven to 350 degrees

In a large bowl, combine the sausage, mushrooms, zucchini, red onion, parsley, breadcrumbs, egg, salt and pepper, and rosemary. Mix well. Fill the pepper halves with the mixture equally. Poke holes into bottom of the peppers and arrange them on a broiler pan.

Bake peppers, uncovered, for one hour or until the tops are browned. Dust with parmesan cheese and serve!

### Nutrition Facts

Serving size: 1 serving. Percent daily values based on a 2000 calorie diet. Nutrition information calculated from recipe ingredients.

### Amount Per Serving (% Daily Value)

Calories 203.06  
Calories From Fat (61%) 123.21  
Calories From Protein (25%) 51.57  
Calories From Carbs (14%) 28.28

## PROGRAM GUIDE

# Rhythm & News Service

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### MONDAY-FRIDAY

#### 5:00am-9:00am Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50 with Darcy Danielson.

### NORTHERN CALIFORNIA ONLY:

#### 7:50am California Report

A daily survey of California news, following *Morning Edition*, produced by KQED, San Francisco.

#### 9:00am-3:00pm Open Air

An eclectic blend of the best singer/songwriters, jazz, blues, world music and more, exploring the close connections between wildly different styles in an upbeat and spontaneous way. Hosted by Eric Alan and Eric Teel.

#### 3:00pm-4:00pm Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

#### 4:00pm-6:00pm All Things Considered

The latest national and international news from NPR. Hosted by Robert Siegel, Michelle Norris and Melissa Block.

#### 6:00pm-8:00pm The World Café

The best in contemporary and alternative music, in-studio performances and musician interviews, with David Dye.

#### 8:00pm-10:00pm Echoes

John Diliberto creates a nightly soundscape of relaxing music from a wide array of styles.

#### 10:00pm-2:00am Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

### SATURDAYS

#### 6:00am-10:00am Weekend Edition

The latest national and international news from NPR.

#### 10:00am-11:00am Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues. Includes *California Bird Talk* at 10:04am.

#### 11:00-Noon Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

#### Noon-1:00pm E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

#### 1:00pm-3:00pm West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

#### 3:00pm-4:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

#### 4:00pm-5:00pm The World Beat Show

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

#### 5:00pm-6:00pm All Things Considered

The latest national and international news from NPR. Hosted by Andrea Seabrook.

#### 6:00pm-8:00pm American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

#### 8:00pm-9:00pm The Grateful Dead Hour

David Gans hosts a weekly tour through the nearly endless archives of concert recordings by the legendary band.

#### 9:00pm-10:00pm The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it deja vu? Or what?

#### 10:00pm-2:00am The Blues Show

Four hours of blues from the JPR library hosted by Paul Howell and Derral Campbell.

### SUNDAYS

#### 6:00am-9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."



9:00am–10:00am  
**Marian McPartland's Piano Jazz**

Marian McPartland chats and performs with some of jazz's greats.

10:00am–2:00pm  
**Jazz Sunday**

Host Steve Davidson explores the contemporary jazz world and its debt to the past.

2:00pm–3:00pm  
**Rollin' the Blues**

Derral Campbell presents an hour of contemporary and traditional blues.

3:00pm–4:00pm  
**Le Show**

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm–5:00pm  
**New Dimensions**

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm–6:00pm  
**All Things Considered**

The latest national and international news from NPR. Hosted by Andrea Seabrook.

6:00pm–9:00pm  
**The Folk Show**

Cindy DeGroot, Karen Wennlund, and Bill Ziebell bring you the best in contemporary folk music.

9:00pm–10:00pm  
**The Thistle and Shamrock**


Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm–11:00pm  
**Music from the Hearts of Space**

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm–2:00am  
**Late Night Jazz with Bob Parlocha**

## Inside *From p. 14*

physically look them up or have to enter them into my Palm Pilot to assist me during the process of resolving a person's name to their telephone number, I'd be eternally grateful. 

Scott Dewing is a technology consultant, analyst and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: [insidetheboxblog.blogspot.com](http://insidetheboxblog.blogspot.com)

# Rhythm & News Highlights

## Marian McPartland's Piano Jazz

### July 6 • Bill Evans

Pianist Bill Evans is a giant of jazz piano and one of McPartland's first *Piano Jazz* guests in 1979. On this program, the usually quiet and reserved musical genius opens up about his approach and philosophy. Evans solos on one of his most famous tunes, "Waltz for Debbie," and joins McPartland for a piano duet of "In Your Own Sweet Way."

### July 13 • Ray Charles

Ray Charles was one of those rare musicians whose music transcended genre and category. His unique approach integrated the various strains of American popular music, from jazz and blues to western swing and rock and roll. On this encore program, Charles demonstrates his trademark style, performing a rollicking version of "Oh What a Beautiful Morning" before joining McPartland for "The Man I Love."

### July 20 • Sarah Vaughan

The Divine One, Sarah Vaughan, possessed one of the legendary voices in jazz. With a multi-octave range and a luscious, supple sound, she was celebrated by critics, fans, and fellow musicians alike. In this encore program, Vaughan's lively and sassy personality is on display along with her amazing vocals. She accompanies herself on "East of the Sun" and McPartland joins in on "My Funny Valentine."



Sarah Vaughan

### July 27 • Dizzy Gillespie

The name Dizzy perfectly described the playful personality and adventurous musical style of John Birks Gillespie — one of the most celebrated jazz musicians of the 20th century. In this encore presentation, Gillespie talks about the origin of the term bebop and how he came to love Cuban music. McPartland performs an impromptu musical "Portrait of Diz" and the two get together for Gillespie's composition "A Night In Tunisia."

## The Thistle & Shamrock

### July 6 • Americana Celtic

This week's program features artists who drift easily between American roots music and Celtic styles, including Tim O'Brien, Jane Rothfield and Mark O'Connor.



Tim O'Brien

### July 13 • Atlantic Bridge

From dance tunes to Gaelic airs, the musical links between Scotland, Ireland and Cape Breton come alive with Scotland's Alasdair Fraser, Cape Breton's Dougie MacDonald, Ireland's Maeve Donnelly and more.

### July 20 • Musical Meltdown

What happens when you combine Irish and Jewish music? Ceilizemer! This is the name of a fusion outfit from Northern California and could also describe the '80s groundbreaking collaboration between De Dannan and klezmer artist Andy Statman. Hear these and other crossovers between Celtic and Latin, African, Balkan and Nordic music.

### July 27 • Mackintosh at Murthly

Hear fiddle and cello recorded in the music room of ancient Murthly Castle this week. Pete Clark introduces the work of 18th century Scottish fiddler and composer Red Rob Mackintosh (1745-1807) with colorful stories and history of the time.

## New Dimensions

**July 6 • *Finding Grace in the Everyday Stories of Our Lives*** with Dawna Markova

**July 13 • *When your Heart's Work Has Broken Your Heart*** with Parker Palmer

**July 20 • *The Willingness to Follow Your Dreams*** with Rev. Barbara Leger

**July 27 • *Living Authentically and Simply*** with David Wann



David Wann

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## MONDAY-FRIDAY

5:00am–7:00am

### BBC World Service

News and features from the British Broadcasting Service.

7:00am–8:00am

### The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am–10:00am

### The Jefferson Exchange

A live call-in program devoted to current events in the State of Jefferson.

10:00am–11:00am

### Here & Now

A fast-paced program that covers up-to-the-minute news and also provides regular features on food, technology, finance, culture and more. Hosted by Robin Young.

11:00am–1:00pm

### Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm–2:00pm

### To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm–3:00pm

### The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm–4:00pm

### The Story

Hosted by Dick Gordon, the program brings the news home through first-person accounts.

4:00pm–6:00pm

### On Point

Host Tom Ashbrook combines his journalistic instincts with a listener's openness and curiosity – focusing on the relevant topics and deconstructing issues along with the audience.

6:00pm–7:00pm

### World Briefing from the BBC

A concise round-up of all the main international news of the hour, combined with clear explanation and analysis.

7:00pm–8:00pm

### As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm–10:00pm

### The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm–8:00am

### BBC World Service

## SATURDAYS

5:00am–8:00am

### BBC World Service

8:00am–9:00am

### Marketplace Money

Tess Vigeland hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am–10:00am

### Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am–12:00pm

### West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm–2:00pm

### Whad'Ya Know with Michael Feldman

*Whad'Ya Know* is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm–3:00pm

### This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm–5:00pm

### A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm–6:00pm

### Selected Shorts

A program that matches Oscar and Tony Award-winning actors with short stories written by acclaimed contemporary and classic authors.

6:00pm–7:00pm

### The Vinyl Cafe

*The Vinyl Café* is written and hosted by Stuart McLean and features stories, essays and music.

7:00pm–8:00pm

### New Dimensions

8:00pm–8:00am

### BBC World Service

## SUNDAYS

5:00am–8:00am

### BBC World Service

8:00am–10:00am

### To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am–11:00am

### On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am–12:00pm

### Marketplace Money

Repeat of Saturday's broadcast.

12:00pm–2:00pm

### A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm–3:00pm

### This American Life

Repeat of Saturday's broadcast.

3:00pm–4:00pm

### Studio 360

Repeat of Saturday's broadcast.

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3:00pm–4:00pm

### Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm–5:00pm

### Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm–6:00pm

### The State We're In

6:00pm–7:00pm

### People's Pharmacy

7:00pm–8:00pm

### The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm–8:00am

### BBC World Service



# roarsqueal clickclack tappatappa ticktick ee-ee-eee car talk



Mixing  
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**Saturdays at 11am on the  
Rhythm & News Service**

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## Recordings

Eric Teel

### Impeccable Sound: Tina Dico Stands Out in the Crowd

This season has been an unusual one when it comes to new music. At no time that I can remember have so many high quality CDs arrived in such rapid succession. Our “new drawer” here at the station typically holds 30-40 recent singer/songwriter CDs. Lately it's been more like a “new cabinet,” with about 100 new discs and more arriving each day. The steady flow of new music into JPR is not a new trend, but the abundance of really good content is what's particularly noteworthy of late. Based on the sheer numbers, diversity of styles, and overall quality, I'd say that the only area of the music industry that's suffering these days is the Industry part of it.

There's certainly no lack of artistic inspiration or production.

One of my favorite new CDs is *Count To Ten*, the latest release from 30-year-old Danish singer/songwriter Tina Dico. She moved to England in 2002 to escape what she describes as Denmark's “cozy atmosphere,” and shortly thereafter, she lent her voice to a few smaller side projects and wrote the album *Notes*. While critically successful, Dico's true international breakout came through a guest appearance on an album by the English duo Zero 7.

Dico (she performs with the proper spelling of her name as Tina Dickow in her native Denmark) is a veteran of the music industry big business machine. Back in 2004, she was signed to Sony UK and recorded the album *In the Red*. However, by the time it was completed, Sony was merging with BMG, and Dico was dropped from the artist roster. But, in

a stroke of either luck or heady business sense, Dico convinced Sony to give the album back. She released *In the Red* herself and it went on to be her debut album on the international scene, with a US release at the beginning of 2006 licensed to Defend Music.

“From the opening lines, [Dico] navigates a full octave drop with an impeccable ear, and for good measure follows it with some deftly concocted twists and turns that are usually reserved for singers with a much lighter touch.”

Dico's new album takes the foundation of *In the Red* and expands it. Following the initial breath of the title track that starts the disc (no kidding, it really starts with a very audible big breath, as if preparing us for the journey!) Dico's voice arrives, dark, strong and rhythmic. The guitar/piano ostinato pulsing behind her maintains a steady level of sparse tension


through the first verse and chorus. When the orchestration finally opens up, it's not the typical overcooked big drums and jangling guitar fuzz you'd expect after such a quiet and restrained opening. Instead, the percussion and electronic effects appear in a much more subtle way that reminds me of the short-lived band Eastmountainsouth. Modern, but with a timeless feel.

The track *Night Cab*, another of my favorites, is an excellent showcase for Dico's vocals. From the opening lines, she navigates a full octave drop with an impeccable ear, and for good measure follows it with some deftly concocted twists and turns that are usually reserved for singers with a much lighter touch. It's a bit like watching an athlete pull off nimble moves that belie their hulking frame – a combination of massive natural talent and dedication to the craft.

Many of the album's songs have the



kind of emotional feel and ear-catching hooks that will probably show up in popular TV programs to highlight those requisite moments when “Mark” and “Steph” are pondering their future together while staring out at an open ocean, or when someone is lying on a hospital bed and the EKG beeps into the closing credits. And that will be fine, because it will generate a lot more exposure for one of the best albums to come along in some time.

Near the end of the disc is another standout track, *Cruel to the Sensitive Kind*. It's a soul-baring ballad that Dico sings with such raw emotion and power that from her first word, it's easy to overlook the excellent musical production going on behind her. It's as if she's surrounded by a dark storm, but has somehow found a dry corner from which to release her stories. The album isn't light and it's by no means pretty. Instead, it's a straightforward reflection of life's turbulent ride. And in this case, that's a beautiful thing. 

Eric Teel is JPR program director and host of *Open Air*.

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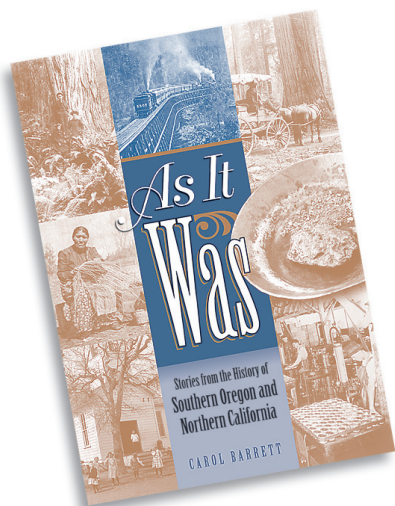


## Little Victories

Mari Gayatri Stein



This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has appeared in over 30 books, and she has taught yoga and meditation for many years. To order art and cards of the published work in the *Jefferson Monthly* and Mari's other work, call 541.770.6035 or visit [www.gypsychildpress.com](http://www.gypsychildpress.com).



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# Theater and the Arts

Molly Tinsley

## Arms and the Roman

**C**oriolanus is nobody's favorite Shakespeare play. The usual reason cited for its lack of popularity: it doesn't offer us anyone to like. Its eponymous protagonist, a proud warrior of early Rome, has no capacity for introspection and achieves eloquence by hurling insults. His icy mother, Volumnia, uses him to realize her own ambition. His fellow patricians try to control events in order to maintain their advantages, while the hunger and ignorance of the common people make them putty in the hands of their representative tribunes, whose real investment is in building a political power base.

Laird Williamson's remarkably lucid *Coriolanus* at the OSF turns this challenge into revelation. Staged in the round in the intimate New Theatre, it dispenses with political bombast in favor of a more nuanced development of subtext. Brilliantly cast as Caius Martius Coriolanus, Danforth Comins combines formidable muscle with a face that reads youth and innocence. And while he confronts the world in simple, militaristic terms, his body language slowly reveals a more complex story of bewilderment and frustration.

The definitive victorious battle in *Coriolanus* occurs at the start. Learning that their rival Volscies have armed, the Romans set aside political dissension and unite behind the controversial Caius Martius, who winds up conquering the Volscian city Corioles single-handed. Presented head-on, the scene can be quite theatrical: while the common soldiers hang back, Caius Martius plunges through the enemies' gates, and is given up for dead, only to burst forth again like a miracle, bloodied but alive. Interestingly, Williamson downplays this moment: the Volscian fortifications are tucked up in one corner of the set, an awkward viewing angle for many in the audience, but in keeping with a production that treats headstrong valor with analytical skepticism

rather than reverence.

Having thus earned himself the title Coriolanus, Martius becomes a candidate for Rome's top post of Consul. His imperiousness seems to be his only problem: he refuses to say what others want to hear, and he considers the public exposure of his many combat wounds beneath his dignity. The real, more insidious problem is his mother Volumnia, played by Robynn Rodriguez with eerie calm and ramrod control. She has raised her son to disdain any approval but hers. Rodriguez's greeting upon his victorious return to Rome says it all—"Coriolanus must I call thee?" she asks, and her intonation of his new honorific drips with scorn. She acknowledges that he has *almost* fulfilled her "very wishes and the buildings of ... [her] fancy"—but not *quite*.

Volumnia is stingy with praise, always raising the bar. And now if her son is to become the supreme leader she as a woman could never be, she must cajole him into going against every elitist assumption she has instilled in him. Comins makes it wrenchingly clear that Coriolanus experiences this shift as betrayal. It's as if a battle explodes inside him, but he lacks the mental equipment to sort out the sides, much less to triumph. He tries to follow his mother's script, but blows it. The Romans sentence him to die, then commute his fate to exile.

Coriolanus retaliates by joining the Volscian enemy, led by Aufidius (the caustic Michael Elich), the one man, by virtue of his physical ferocity, whom he respects. In Act One, the two went hand to hand in one of choreographer John Sipes's scariest fight scenes. Their meeting now is electric with tension. Forget any classic concept of worthy opponents. There's no way Coriolanus's overture is going to "weed ... the root of ancient envy" from this ruthless Aufidius's heart. In his political naivete, Comins's Coriolanus completely misses his former rival's bitter sarcasm.



When word of Coriolanus's new alliance reaches the Romans, their emissaries descend on him, hoping to deflect an attack. He answers them each with silence, until Volumnia herself arrives and makes a relentless appeal for mercy. As she expertly plays him, the double bind she has always put him in becomes excruciating. For most young men, separation from the mother is a crucial step in forging a male identity. For Coriolanus, that identity is deeply connected to his mother. When he gives in to her with a visceral groan, thus signing his death warrant with Aufidius, he is simply choosing between ways to die.

While *Coriolanus* may deny the audience a likable hero, director Williamson takes the opportunity to dissect The Hero, his cyclic making and unmaking at the

hands of others. In Comins's *Coriolanus*, arrogance coexists with a credible modesty, which shrinks from the burden of public reverence. He just wants to do what he's been programmed to do, but first the Romans, then the Volscians set him up for worship. For Volumnia to feel powerful and important, Williamson has her decorating her home with life-sized figures of her son, each wound marked with a blood-red X. For the young city-state of Rome to feel secure, the common people too must gaze on Coriolanus's stigmata. And for the Volscians to restore their political identity, they must ritually tear his body apart with their knives.

The dramatic action of this production spills into the audience, drawing us into the several "votes" on Coriolanus. Thus it

questions our need too to identify heroes—this tendency in our collective life to elevate and idolize a "likable" individual in order to enable our fantasies of salvation. *Life has meaning and purpose*, we want him or her to assure us. *Stick with me for a satisfying, if not happy ending*. On some level, we go to the theatre in the same hungry, hopeful spirit that we go to the polls. JM

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Playwright Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

# Poetry

*Rainer Maria Rilke, translated by Susanne Petermann*

## Roses II

Je te vois, rose, livre entrebâillé,  
qui contient tant de pages  
de bonheur détaillé  
qu' on ne lira jamais. Livre-mage,

qui s'ouvre au vent et qui peut être lu  
yeux fermés...,  
don't les papillons sortent confus  
d'avoir eu les mêmes idées.

## Roses II

I see you as a half-open book,  
rose, with so many pages  
and details of happiness  
no one will ever read. Wise book

that opens to the wind, we read you  
with closed eyes...  
fly out bewildered  
at having the same ideas.

## Roses XIII

Préfères-tu, rose, être l'ardente compagne  
de nos transports présents?  
Est-ce le souvenir qui davantage te gagne  
lorsqu' un bonheur se reprend?

Tant de fois je t'ai vue, heureuse et sèche,  
—chaque pétale un linceul—  
dans un coffret odorant, à côté d'une mèche,  
ou dans un livre aimé qu'on relira seul.

## Roses XIII

Rose, do you want to bear passionate witness  
to our present delights,  
or would you rather be a souvenir  
of happy memories?

Many times I've seen you, dried and content,  
each petal a shroud,  
a sweet-smelling box with a lock of hair,  
or in a book we love and reread alone.

---

Susanne Petermann is a translator and writer living in Southern Oregon. Her recent book, *Roses & Windows* (Zuzu Books, 2006), is a selection from the nearly 400 poems Rainer Maria Rilke wrote in French. Rilke, better known for his works in German, was born in Prague in 1875 and died in 1926. Susanne Petermann is a member of the American Translators' Association, and holds a B.A. in German and French from Macalester College. Between 1982 and 1987, she worked in Casablanca, Morocco, as an English teacher. While continuing to translate Rilke's French poems, she currently works as a freelance professional organizer and mover.

POETRY CONTINUED ON PAGE 36

# Artscene

## ROGUE VALLEY

### Theater

◆ The Oregon Shakespeare Festival offers a range of productions through Spring, Summer, and Fall. In the Angus Bowmer Theatre: Shakespeare's *A Midsummer Night's Dream*, thru Nov. 2; August Wilson's *Fences*, thru July 6; *The Clay Cart* written by Sudraka & translated by J.A.B. van Buitenen, thru Nov 2; *The Further Adventures of Hedda Gabler* by Jeff Whitty, thru Nov. 1; and Arthur Miller's *A View from the Bridge*, July 23 thru Nov 1. Playing in the New Theatre: Shakespeare's *Coriolanus*, thru Nov 2; and *Breakfast, Lunch and Dinner* by Luis Alfaro, July 1 thru Nov 2. Productions on the Elizabethan Stage/Allen Pavilion: Shakespeare's *Othello*, thru Oct 10; *Our Town*, by Thornton Wilder, thru Oct 11; and Shakespeare's *The Comedy of Errors*, thru Oct 12. Performances at 1:30 and 8 pm. Ticket prices vary. On Pioneer St., Ashland. (541) 482-4331 or [www.osfashland.org](http://www.osfashland.org)

◆ Oregon Stage Works presents *Trip to Bountiful*, thru July 10. Horton Foote's classic about an older woman's journey to her childhood home. 8 pm and Sunday matinee at 2 pm. \$25 Adults / \$12 Students. \$17 Adults / \$10 Students. At 185 A Street, Ashland. (541) 482-2334 [www.oregonstageworks.org](http://www.oregonstageworks.org)

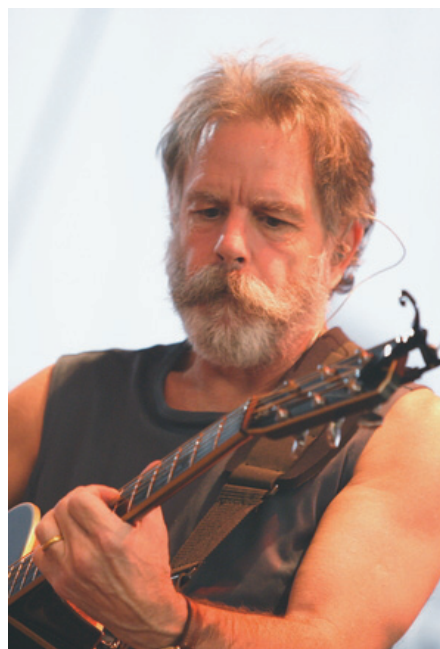
### Music & Dance

◆ Camelot's summer musical is the Tony Award winning *Promises, Promises*, playing thru July 27. Based on the screenplay "The Apartment" by Billy Wilder and I.A.L. Diamond, *Promises, Promises* has a book by Neil Simon, music by Burt Bachrach and lyrics by Hal David. 2 and 8 pm. At Talent Ave & Main St, Talent. (541) 535-5250 [www.camelottheatre.org](http://www.camelottheatre.org)

◆ The Oregon Cabaret Theater presents *archy and mehitabel*, thru Aug. 31. This charming musical features eccentric characters, a witty script by Mel Brooks, a Gershwin/Bernstein-inflected score and lots of singing and dancing. Thurs-Mon at 8 pm; Sun brunch matinee at 1 pm. Located at 1st & Hargadine Sts., Ashland. (541)488-2902 [www.oregoncabaret.com](http://www.oregoncabaret.com)

◆ Craterian Performances presents Brian Regan, on June 29. 7:30 pm. For mature audiences. \$46. The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and [www.craterian.org](http://www.craterian.org)

◆ The American Band College presents its 20th Annual July 4th Concert at Ashland High School Football Stadium. Pre-concert music by small groups of ABC band members begins at 7 pm, concert by the two 120-member Directors' Bands begins 8 pm. \$16 for adults, \$12 for seniors 62 and up and free under 12 with an adult. Tickets at Cripple Creek Music and on-line at [www.bandworld.org](http://www.bandworld.org).



23. Britt Festivals presents An Evening with Bob Weir (above) and RatDog on July 6th.

◆ Britt Festivals presents a wide range of entertainment this month:

B.B. King, July 1, 7:30 pm. Reserved: \$72.00; Lawn: \$42.00; Child (0-12): \$32.00

An Evening with Billy Idol, July 2, 7:30 p.m. Reserved: \$68.00; Lawn: \$44.00; Child (0-12): \$31.00

Send announcements of arts-related events to:  
Artscene, Jefferson Public Radio,  
1250 Siskiyou Blvd., Ashland, OR 97520  
or to [paul.b.christensen@gmail.com](mailto:paul.b.christensen@gmail.com)

July 15 is the deadline  
for the September issue.

For more information about arts events,  
listen to JPR's Calendar of the Arts or visit our  
online Community Calendar at [www.ijpr.org](http://www.ijpr.org)

An Evening with the Jazz at Lincoln Center Orchestra with Wynton Marsalis, July 3, 8 p.m. Reserved: \$49.00; Lawn: \$31.00; Child (0-12): \$19.00

An Evening with Punch Brothers featuring Chris Thile, July 5, 8 p.m. Reserved: \$35.00; Lawn: \$24.00; Child (0-12): \$19.00

An Evening with Bob Weir & RatDog, July 6, 7:45 p.m. Reserved: \$53.00; Lawn: \$35.00; Child (0-12): \$25.00

Globe Saxophone Quartet, at Eden Valley Orchards, July 8, 6 p.m. Admission: \$5. No ticket or reservation required.

Three Dog Night, July 10, 7:30 p.m. Lawn: \$32.00; Child (0-12): \$21.00

Craig Chaquico / Jesse Cook, July 11, 7:30 p.m. Reserved: \$39.00; Lawn: \$24.00; Child (0-12): \$19.00

Billy Bob Thornton and the Box Masters, July 12, 7:30 p.m. Reserved: \$42.00; Lawn: \$24.00; Child (0-12): \$20.00

Average White Band / Tom Grant Band, July 13, 7:30 p.m. Reserved: \$34.00; Lawn: \$24.00; Child (0-12): \$19.00

An Evening with Lyle Lovett and His Large Band in Concert, July 23, 7:30 p.m. Lawn: \$42.00; Child (0-12): \$30.00

Clint Black, July 24, 7:30 p.m. Lawn: \$42.00; Child (0-12): \$30.00

Big Bad Voodoo Daddy, July 25, 7:30 p.m. Reserved: \$42.00; Lawn: \$24.00; Child (0-12): \$20.00

Buddy Guy / George Thorogood and the Destroyers, July 26, 7 p.m. Lawn: \$39.00; Child (0-12): \$24.00

All performances are at the Britt Pavilion, located at the intersection of Fir and First Streets, Jacksonville, unless otherwise noted. (800) 882-7488, (541) 773-6077 or visit [www.brittfest.org](http://www.brittfest.org)

### Dance

◆ Ballet in the Park presents performances on July 7, 14, 21, and 28, 7:30 pm, at Lithia Park's Butler Bandshell. Scheduled dances include:

"Pas de Quatre": premiered in London in 1845, with music by Cesar Pugni, was originally choreographed by Jules Perrot. This year's performance will be a reprise of Eric Hyrst's 1983 choreography.

"The Three Graces": with music from "American Beauty," choreography by Jennifer Strasser, and costumes by Jean Cire, The Three Graces was first performed in 2003.

"Elements": World Premiere choreographed by



## UMPQUA

### Theater and Music

◆ Umpqua Community College presents three productions in its Oregon Musical Theatre Festival in July:

The Centerstage presents its Summer Play Production of *The Fantasticks* on July 25-31. *The Fantasticks* is the longest-running musical in the world, and with good reason: at the heart of its breathtaking poetry and subtle theatrical sophistication is a simplicity that transcends cultural barriers. At Centerstage Theatre.

The Centerstage also presents *Cinderella*, July 25-31. This is Rogers & Hammerstein's classic tale of the girl left to the devices of her evil stepmother and three evil stepsisters, who manages to rise above everything with the help of her Fairy Godmother and make all of her dreams come true. At Jacoby Auditorium.

The Centerstage presents a summer musical with *The Last Five Years*, July 25-27. Rhiannon Kruse and Jeff Coleron star in this emotionally powerful and intimate contemporary musical about two New Yorkers in their twenties who fall in and out of love over the course of five years. At Swanson Memorial Amphitheater.

All shows at 7:30 pm. The Centerstage Theatre is located at the Whipple Fine Arts Center, Roseburg. (541) 440-4691. [www.oregonmtf.com](http://www.oregonmtf.com)

◆ Riverbend Live! offers a free concert every week in July.

On July 4, the Oregon Coast Lab Band, "Evolution" plays at 7:30 p.m. This band is comprised of an amazing group of young people from the Oregon coast area. Winston community fireworks display will follow.

On July 11, one of the most successful Hawaiian music groups in history, HAPA, performs a blend of American Folk and Polynesian traditions. 7 pm.

On July 18, Catherine Russell performs jazz and blues and has performed with Paul Simon, Steely Dan, Cyndi Lauper and Madonna! 7 pm.

On July 25-26, the Children's Theater presents *When the Wolf Strikes*. 7 pm. Have you ever wondered what happens when the big bad wolf gets tired of being the "bad guy"? This wonderful community tradition will again feature our local young people as they display their talent.

At Riverbend Park, Thompson Ave., Winston. (541) 679-9732

## OREGON & REDWOOD COAST

### Music

◆ The Pistol River Concert Association presents Adam n Kris on July 19. Known for their fiery lyrical approach, Adam n Kris' style of acoustic rock is characterized by tight, smart arrangements that compliment the message in the lyrics and soaring harmonies to drive the song home. 8 pm. \$15. At Pistol River Friendship Hall, Pistol River. (541) 247-2848

CONTINUED ON PAGE 34



The Living Gallery features new landscapes in oil by local artist Abbas Darabi. ("View from Howard Prairie")

Diane Gaumond Hyrst is danced to music by Thomas Newman and showcases the full company.

Complementing the evening performances, Ballet in the Park offers free Little Ballerina classes for boys and girls, ages 5-9, from 9:30-10:15 am, and proper stretch & warm-up for males & females, ages 10-14, from 10:15-11:00 am on the Lithia Park Butler Bandshell Stage. (541) 973-9285 or [www.balletroque.com/BalletinthePark](http://www.balletroque.com/BalletinthePark)

### Exhibitions

◆ The 30-plus members of the Ashland Gallery Association host a First Friday Art Walk in downtown Ashland and the Historic Railroad District on July 4. Refreshments, music, and artist demonstrations are offered at many locations along the walk from 5-8 pm. For a free gallery guide call (541)488-8430 or [www.ashlandgalleries.com](http://www.ashlandgalleries.com)

◆ Grants Pass comes alive with music and art on the first Friday of each month from 6-9 pm. Shops, galleries, and restaurants stay open, displaying local art and musical talent. Downtown Grants Pass, H and 5th Sts., Grants Pass. (541)787-0910

◆ The Living Gallery features new landscapes in oil by local artist Abbas Darabi. Artist reception on Thursday, July 3rd, 5-8pm. Located at 20 S. First St., downtown Ashland. (541) 482-9795. [www.thelivinggallery.com](http://www.thelivinggallery.com)

◆ FireHouse Gallery presents "Weaving Guilds of Oregon Traveling Fiber Art Show," July 1-26. WEGO shows a dynamic representation of the artwork and creativity of its members. Located at Rogue Community College, 214 SW 4th Street, Grants Pass. (541) 956-7339



Britt Festivals presents Billy Bob Thornton and the Box Masters on July 12th.

◆ Wiseman Gallery presents "Layers of Stitch," July 7-18. This traveling exhibit offers a diverse view into the world of fiber art. Wiseman Gallery, Rogue Community College, 3345 Redwood Hwy, Grants Pass

## NORTH CALIFORNIA

### Theater and Music

◆ Riverfront Playhouse presents *The Marriage-Go-Round* on July 25-August 16. At 1620 East Cypress, Redding. (530) 222-4862.

## Exhibitions

### ◆ The Coos Art Museum presents:

"Photography by Steve Prefontaine," July 1-Aug. 2. Few people know that runner Steve Prefontaine was also an amateur photographer. This exhibition of his black and white nature photography is timed to highlight the Olympic Trials in Eugene and is brought to us courtesy of the Prefontaine family.

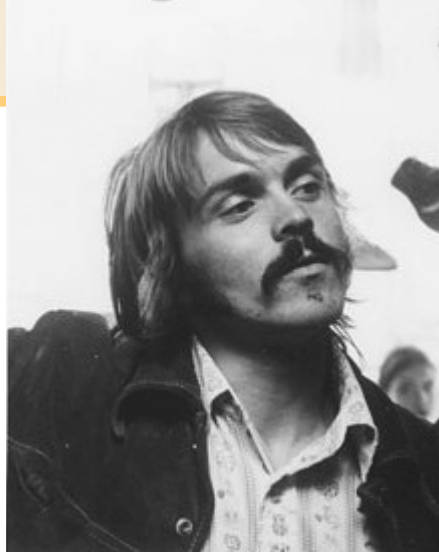
"Expressions West 2008," an Annual juried competition features the works of painters from 13 western states thru July 5. Co-sponsored by the Southwestern Oregon Community College Foundation, prize-winning works will be added to the collection of the college.

At 235 Anderson Ave, Coos Bay. (541)267-3901 or [www.coosart.org](http://www.coosart.org)

### ◆ The Humboldt Arts Council presents:

"Expressions in Handmade Paper by the Deckle Edge," thru July 22. The Deckle Edge Group was founded fourteen years ago by four artists who were using handmade paper as a fine art medium and decided it would be interesting and beneficial to share information while visiting each other's studios.

"Fifth Annual Small Works Exhibition and Benefit Drawing," thru December 7. Twelve of Humboldt County's artists have donated a small painting, drawing, print or a 3-dimensional work for this fundraiser to benefit the Humboldt Arts Council. The lucky winners will be drawn at a reception December 7, 2007 from 5-7 pm.



The Coos Art Museum presents "Photography by Steve Prefontaine" featuring the black and white nature photography of runner Steve Prefontaine (above).

Tickets are \$10 each, 3 for \$25, 10 for \$50 and 25 for \$100 and are available in the Museum store.

At the Morris Graves Museum of Art, 636 F Street, Eureka. (707) 442-0278

## KLAMATH

### Music and Dance

### ◆ Klamath Blues Society sponsors a blues jam

every Thursday evening from 8:30 PM to midnight at King Falls Lounge in Klamath Falls. All levels of blues musicians are welcome. At King Falls Lounge, 2765 Pershing Way, Klamath Falls. (541) 882-8695

◆ The Ross Ragland Theater presents a Summer Community Production of *Guys & Dolls*, July 25-Aug 3. The Ross Ragland Theater is located at 218 N. 7th St., Klamath Falls. Call the box office at 541.884.L-I-V-E or visit [www.rrtheater.org](http://www.rrtheater.org)



Riverbend Live! in Winston presents one of the most successful Hawaiian music groups in history, HAPA, on July 11th. Riverbend Live! offers a free concert every week in July.

# Poetry *From p. 31*

## Windows XII

Ce jour je suis d'humeur fenestrière,  
rien que de regarder me semble vivre.  
Tout me surprend d'un goût complémentaire,  
d'intelligence plein comme dans un livre.

Chaque oiseau qui de son vol traverse  
Mon étendue, veut que je consente.  
Et je consens. La force inconstante  
Ne m'épouvante plus, car elle me berce.

Me trouvera-t-on lorsque la nuit abonde  
passé le jour entier peut-être  
livré à toi, inépuisable fenêtre,  
pour être l'autre moitié du monde.

## Windows XII

I'm in a mood for windows today—  
life consists simply of looking and watching.  
Everywhere a surprising harmony,  
all things as sentient as books.

Each time a bird flies across my view  
it wants my surrender.  
And I give it. I'm no longer frightened;  
the pushing and pulling rocks me to sleep.

In the middle of some deep night they'll find me,  
having spent the whole day perhaps  
giving myself to you, inexhaustible window,  
trying for the other half of the world.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3-6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon  
*Jefferson Monthly* poetry editors  
126 Church Street  
Ashland, OR 97520.

Please allow two to four weeks for reply.



# As It Was

## Stories from the State of Jefferson

### George Henry's Perilous School Commutes

A hundred years ago, teachers in rural Southern Oregon schools faced many hardships. For George Henry, it was the commute that nearly killed him.

In 1904, eighteen-year-old Henry graduated with honors from Jacksonville high school. His dream of teaching came true in April, when he taught at Watkins, a community on the part of the Applegate River that is now under a reservoir.

That fall, he taught at Ruch. Each day he walked the seven miles to and from Jacksonville. One night, as he tramped home under a bright full moon, he noticed he was being followed by a large cougar. The cougar shadowed him for nearly two miles before disappearing into the forest.

After that encounter, George Henry began saving up for a bicycle. Come the next fall, he was teaching at Forest Creek, near Ruch. He now had a bike. But soon he had another life-threatening experience. One day, while going down hill at high speed on the dirt road, the bicycle's handlebars came off in his hands!

A horrible collision of body, bike, and earth followed. Though scraped and bruised, Henry survived and continued to teach throughout the Rogue Valley for 24 years before retiring because of a loss of hearing.

Source: Henry, Ed. "Correspondent's Father Recalls Teaching Experience," *Mail Tribune*, January 28, 1968.

### Coos County Logging Museum

The small town of Myrtle Point is home to the Coos County Logging Museum. The museum is housed in a rather unusual dome shaped building that was built in 1910.

The design of the building was created by Samuel Giles, who had lived in Utah prior to arriving in Oregon in 1853 at the

age of sixteen. Samuel designed the building for the Church of Latter Day Saints, and it was based on the design of the Mormon Tabernacle. Once completed, it was discovered that the acoustics in the building were a challenge due to the high ceilings. Nevertheless, it was used by the Church of Latter Day Saints until 1927, when the Four Square Gospel Church purchased it. This particular congregation was not concerned about the acoustics because they planned to use it as a church only until "the end of the world," which they believed to be just a few short years away.

Time marched on and the American Legion eventually purchased the building and used it for their meeting place for many years.

Finally, in 1987 the Coos County Logging Museum moved into the building. Today visitors can view artifacts from both the lumber and railroad industries.

Source: Douthitt, Nathan. *A Guide to Oregon South Coast History – Traveling the Jedediah Smith Trail*.

Oregon: Oregon State University Press, Corvallis. 1999.

### Historic Weasku Inn

When Bert and Sarah Smith built the Weasku Inn in 1924 on the new Pacific Highway overlooking the Rogue River, they expected to fill it with fishermen and the numerous tourists passing through. It didn't happen. In 1927, they sold the lodge and cabins for \$7500 to William "Rainbow" Gibson, a famous trout fishing guide, and his wife.

Under the Gibsons' management, the place came alive with Hollywood celebrities. Among them were Bing Crosby, Gabby Hayes, David Niven, and Walt Disney. But the most famous was Clark Gable, who brought three of his wives to the inn, and even dated two of the Gibsons' daughters. In 1942, after the death of his wife, Carol Lombard, Gable secluded himself for three weeks in Room #4. Until his death in 1960, Gable vacationed at Weasku.

During the 1960s and 70s, with the

new interstate highway in place and less traffic on Highway 99, a number of new owners found their guest list dwindling. Eventually the Weasku Inn faded into other uses.

Thanks to Carl Johnson, a specialist in restoring hotels, the inn reopened in 1996. Once again, there are guided fishing trips, luxurious cabins, and one can even sleep in Gable's favorite Room #4.

Source: Peterson, Joe. "Clark Gable, Bing Crosby, and Walt Disney Slept Here!" *Southern Oregon Heritage Today*, January 2001, Vol. 3, No. 1.

JM

*As It Was* is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. A University of Oregon journalism graduate, Turner and his wife, Betzabe', settled in 2002 in Ashland, his birthplace. A foreign correspondent and bureau chief for The Associated Press, Turner lived and worked abroad for 27 years on assignment in Mexico and Central America, South America, the Caribbean and the Iberian Peninsula. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

# CLASSIFIED ADS

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BIRD/ART TOURS, Klamath Falls, Oregon, with hotel discounts. Choice of 3 self-guided tours. Escorted group tours with fee. View 7-foot-high painted pelicans, and visit unique galleries. Info: [www.pelicansonparade.com](http://www.pelicansonparade.com), [www.travelklamath.com](http://www.travelklamath.com), 541-882-1501, 800-445-6728.

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## PROPERTY

ROCKY POINT LAKE FRONT, dock, canoes, paddle boats, sleeps 8-10. Studio also available. Pontoon boat excursions. Pine Cone Lodge, 27635 Rocky Point Road, Klamath Falls, OR. 541-356-2378. JPR rates. Minimum 2-night stay.

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If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.



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3 Kenny Loggins

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3 Neville Brothers

10 Capitol Steps

26 Taj Mahal Trio

### OCTOBER

1 Nonsense with Sally Struthers

11 100 Years of Broadway

15 Natalie MacMaster

22 Champions of Dance

### NOVEMBER

21 Golden Dragon Acrobats

28-12/6 A Cascade Christmas

### DECEMBER

12 Christine Lavin &  
the Mistletones

14 A Celtic Christmas

### JANUARY

17 Colin Mochrie & Brad Sherwood  
from *Whose Line Is It  
Anyway?*

30 Leo Kottke

### FEBRUARY

7 *Cinderella*, Russian State Ballet

28 Guitar Blues with Robben Ford,  
Jorma Kaukonen & Ruthie Foster

### MARCH

7 A Touch of Classical Piano

8 An Evening with Bebe Neuwirth

27-4/4 *Exposed!* – The Dance Project

### APRIL

1 Jake Shimabukuro

7 Red, Hot ... and Blue!

25 *Mama's Got a Brand New Bag!*

### JUNE

1 *The 25th Annual Putnam  
County Spelling Bee*



## Kenny Loggins

August 3, 2008 ■ 7:30 pm

There are certain welcoming voices in popular music that can be identified as soon as a song starts — they're immediately familiar musical touchstones, inextricably part of our collective cultural soundtrack. Singer-songwriter Kenny Loggins possesses such a voice, and for over three decades it's been inviting listeners in to experience music that reaches the heart and the senses with disarming candor, authentic emotion and rich lyrical and melodic resonance. From Loggins & Messina classics like *Danny's Song* to

signature solo tracks including *Celebrate Me Home* and the GRAMMY®-winning *This Is It*, Kenny Loggins' expansive body of work speaks volumes with its warmth and directness.



## Neville Brothers

September 3, 2008 ■ 7:30 pm

The music world runs shy of superlatives when it comes to New Orleans' first family of funk, the Neville Brothers.

Their lineage is purebred, from Art's syncopated keyboard contributions with the original kings of Louisiana funk, the Meters; Aaron's nimble, angelic voice and imposing presence; Cyril's fire and percussive drive; and Charles' melodic saxophone.

Through some 16 recordings — including their newest *Walkin' in the Shadow of Life* — and a powerful live show, the brothers not only honor all that is true and good about the deep musical soul of New Orleans, but continue to fuse old-school with the new for a powerful blend of heart-stopping funk, astute social commentary, and pure joy.



TICKETS & INFO

[www.cascadetheatre.org](http://www.cascadetheatre.org) (530) 243-8877

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# Classical Festival

August 1 - 17, 2008

*There is something  
for everyone during  
Classical 2008.*

- 1 Fri Classical Opening Night  
Ingrid Fliter / Britt Orchestra
- 2 Sat Colors of the Orchestra  
Alison Balsom / Britt Orchestra
- 3 Sun Arianna String Quartet  
with special guest Anton Nel  
SOU Recital Hall, Ashland
- 8 Fri The Golden Age of the Silver Screen-Part I  
Janet Sung / Britt Orchestra
- 9 Sat The Golden Age of the Silver Screen-Part II  
Jaime Laredo & Sharon Robinson /  
Sara Davis Buechner / Britt Orchestra
- 15 Fri Midori / Britt Orchestra
- 16 Sat Family Concert—The Orchestra from Planet X  
Magic Circle Mime Company / Britt Orchestra
- 17 Sun Star-Spangled Evening  
Jon Kimura Parker / Britt Orchestra

**JPR MEMBERS SAVE \$2 PER TICKET**  
in all seating locations. May not apply for certain events.



## Save Money with a Classical Lawn Passport!

Good for any three Classical Festival lawn tickets in 2008. The Lawn Passport is only \$52—a savings of up to \$44 off regular lawn-seating prices! Just present your passport at the box office prior to the concerts of choice to redeem for tickets. Available through July 15, 2008 only. Passport valid August 1-17, 2008.

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